

See [unclear]
Look Magazine

(Aug. 12, 1964)

*488 Madison Avenue
New York, N.Y.
Dear Mr. Crandall,*

AUG 17 1964 RM

*They made our
world. Gaudin
8/25/64*

*I would very much
like to contact Mr. Ben Shapiro
about the drawing of Gaudin,
published in the magazine this
past week. Could you furnish
me with his address?*

*Thank you and
do have more "drawings" in your
magazine. They are wonderful.*

*Sincerely
Kitty M. Rosenbaum*

F
ROBERT JAY MISCH

8/18/64

Downtown Gallery
32 E. 51st St.
N.Y.C.

Gentlemen:

Perhaps this is an
imposition; perhaps it's even
impossible. Hope not as it's
not all that cosmic.

Many a year ago -
I'd guess about 1930, in depression
years, an exhibition was held
(and a sale) to help indigent
artists. My deceased cousin,
Morris Sanders, who helped arrange
the show, gave me an oil by
Kuniyoshi; it is, or was, called,
I believe "Woman Combing Her
Hair". I also believe, if memory
serves, that your Gallery had

2
ordering a work of art & then
pushing the artists as if he
is backing a cake - I'm
sorry to sound difficult
but that is the way it is -
I could go to St Louis by
August 31st & in the
meanwhile try & get
them to extend the dead
line - otherwise I will not
undertake the job - I can't
be crowded at this stage
of life - I need peace of mind

I hope you will
understand my view
point as ever

Billy Zorach

August 25, 1964

Mr. Paul Love
Kresge Art Center
Michigan State University
East Lansing, Michigan

Dear Mr. Love:

Your handwritten letter was unusually legible and I enjoyed it otherwise as well. I was delighted to see you and to meet your charming daughter and am pleased that she found her visit gratifying.

I am answering your questions numerically.

#1) I will have to let you know later regarding the "Barbershop" lithograph. Davis did not supply the figure and it will not be obtainable until the estate is settled. Meanwhile I am saving it and will advise you the moment I get the green light.

#2) No, the Shahn's "Blind Botanist" offered by the Seven Arts for \$75 is a small lithograph printed in quantity whereas the one you saw here is a large original silkscreen made entirely by the artist. If I can obtain one from Shahn (our edition is sold out) the price will be \$225, as it will be among the very few remaining from the edition.

X #3) I will be delighted to take the dead weight off your back and will send you a list of prints by Kuniyoshi, Rattner, Stashek, and if your interested, Sloan, Pop Hart, Ralston Crawford, Hartley and Kuhn.

#4) As you will note from the enclosed invoice we have deducted 10% which we allow to museums and to university galleries. This holds for all other media as well.

As our framer is not functioning as yet I am sending the specific print you selected - #4 of an edition of forty - unmattd. You may charge us for the latter.

It was nice seeing you and I hope for a return visit in the near future. My best regards,

Sincerely yours,

August 22, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert,

I will not be near a typewriter and official stationery for several days but I wanted to get this letter off to you. And primarily I wanted to thank you for your kindness to my daughter, Trisha. She was higher than a Georgia pine. The meeting - behind the scenes, so to speak - was a highpoint of her New York trip and she will cherish the lobster book. Thank you so much.

The rest of this note is a few questions that may have gotten

lost in the conversation.

1. DAVIS: will you please let me know the price of the black and white Barbershop litho?

2. SHAHN: was the Blind Botanist the same one that was offered recently by Seven Arts for \$75.00?

3. MEMORIAL FUND: will you please think in the back of your mind the fact that I have that inactive dead-weight \$2000 in case anything comes along?

4. UNIVERSITY PURCHASE: I never did inquire whether there was a university discount on my two purchases for the university's permanent collection.

Sincerely yours,

Paul Love

PAUL LOVE
106 KRESGE ART CENTER
MICH. STATE UNIV.
EAST LANSING, MICH.

August 6, 1964

Mr. Donald Morris
Donald Morris Gallery
20090 Livernosis
Detroit 21, Michigan

Dear Don:

Rattner has asked me to send him a report of sales for the year, as he is making some arrangement to establish a Foundation of some sort and I promised to send him a complete report, including paintings and drawings which have not as yet been paid for, indicating approximately when he may expect checks for the individual items. Thus, I am obliged to write to you about this matter in the hope that you can make full payment now for the outstanding items on the sales you made during his one-man show at your gallery.

Also, as I wrote to you on June 22nd, I am requesting that you return the work of Shahn, Davis and Arthur Dove, so that we can complete our inventory in good shape. If there is anything you would like to retain, or if there have been some sales, will you list these as well.

To date, my vacation has been a complete flop, as I have had to devote most of my time to a hand inventory, now that John Marin Jr. is no longer on our staff and left a great many gaps in the records. I will have to wait for a winter vacation this year.

And so, best regards to you and Florence.

Sincerely yours,

BOH/tm

or to publishing information regarding sales transactions, on both artist and purchaser involved. If it cannot be checked after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

August 3, 1964

Mr. Robert L. Shalkop, Director
The Everhart Museum
Scranton 10, Pennsylvania

Dear Mr. Shalkop:

Thank you for sending the Museum Newsletter. I was most interested in reading about your very active program and quite impressed by all the activities listed.

In referring to your Downstairs Gallery, I note that the list of artists represented in the exhibition includes Charles Sheeler. As we make every effort to maintain a complete record of activities in connection with each of our artist's paintings, sculptures, etc., I would be grateful if you would send me the title of the painting referred to.

While the Gallery is closed until after Labor Day, which ends our two-months vacation, all mail addressed to the above will reach me wherever I may be.

I hope that you will have occasion to be in New York in the Fall and that I will have the pleasure of seeing you.

Sincerely yours,

EOH/ta

*add
to Shuler
Representations
OK n*

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

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August 27, 1964

Dear Mrs. Halpert,

Since you can read my writing, I shall not get out the clacking machine.

Thanks for your quick answer of the 25th. I didn't expect to reply so soon but one thing puzzled me and a second needs clarification.

SHANN: Relatedly The Seven Arts sent me a "Blind Botanist" for approval. It is $26\frac{1}{2}$ " x $20\frac{1}{2}$ " with red roots, green spikey plants and the man in black, greys and tans. It is signed in brown - a color repeated nowhere else in the print and yet it bothers me as an original signature. In the left corner, it is stamped "A. Manaranche Grav. Lith."

I can hold this print for a few more days. Can you - will you tell me how the print you have in mind compares with it?

\$2000: This has a string attached to it. It must be spent for a painting. That, of course, is why I am having so much trouble with it.

WEBER, DAVIS: You said you would give me dates, etc. on these and I assume they will appear when the prints appear. This is just a reminder.

Sincerely yours,

Paul Love

OK
R

August 13, 1964

Carl E. Ellis, Curator of Art
Everhart Museum
Scranton 10, Pennsylvania

Dear Mr. Ellis:

You were very kind to supply the information regarding the Charles Sheeler domain. May I trouble you further by requesting the date of the picture and the name of the donor so that our data may be complete.

Sincerely yours,

RCH/rf

note to publishing information regarding sales transactions.
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

August 19, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

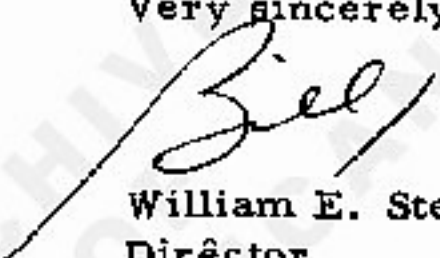
Dear Edith:

I have talked with Mr. William C. Bendig, Publisher of The Art Gallery magazine and there is a possibility that he will give us the cover and a story in his December issue. These will be in color and I wonder whether we could have your permission to use the Kathrina Lotz Birth Certificate as one of the illustrations. If you say "Yes" it will mean that we will need the picture here by September 1 (or as near thereafter as possible) so that it can be photographed here. We want our photographer to do all the color work so that it will be uniform.

The final choice will be up to Mr. Bendig.

Hastily,

Very sincerely yours,


William E. Steadman
Director

WES:mm

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RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE
NEW YORK, N. Y. 10022
PLAZA B-2700

July 29, 1964

Mrs. Edith G. Halpert
c/o Downtown Gallery
32 East 51st Street
New York, N. Y.

Re: Sale of 32 East 51st Street

Dear Mrs. Halpert:

We enclose herewith two copies of our Closing Statement in connection with the above matter.

The sum of \$2,250.00 is being held in escrow by John T. McCormick, Jr., and is to be applied toward the payment of use and occupancy from and after July 24, 1965. We are holding the sum of \$3500 in escrow pending your vacating the premises, all in accordance with letter agreement. There will therefore be a further distribution to you of a portion of the monies being held in escrow, depending upon when you actually vacate the premises.

Please call me if you have any questions in connection with the enclosed.

Cordially,



JGF:dg
Enc.

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



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August 12, 1964

Look Magazine
488 Madison Avenue
New York, N. Y.

AUG 14 1964 RM

Attention of Mr. Gardner Cowles.

Dear Sir:

I have noted with a great deal of interest the drawing of Gandhi by Ben Shahn on page 60 of the August 25th issue of Look Magazine.

Being especially interested in the work of Ben Shahn, I wondered if you would consider selling the drawing to me.

Please advise.

Sincerely yours,

SCIENTIFIC MODEL AIRPLANE CO.

John D. Frisoli
President

JDF:MH



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Walden file
Lawrence A. Fleischman

19480 BURLINGTON DRIVE · DETROIT 3, MICHIGAN

August 12, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am enclosing a check in the amount of \$1,000.00 to pay on my account, thereby reducing the outstanding balance to \$9,248.50.

Thank you. Wishing you the very best!

Sincerely yours,

L. A. Fleischman
(B. M.)
Lawrence A. Fleischman

LAF/bm
Enc.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

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Joseph T. Ffasser, Jr., *Director and Secretary*

August 31, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

I have just received a letter from The Museum of Modern Art telling me that the Davis painting SALT SHAKER is in your possession and that you can give me an insurance valuation on it. Therefore, I'll appreciate it if you will fill out the enclosed card and send it back to me.

Thank you

Sincerely,

Marjorie Ruben

Marjorie Ruben

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• baker paper company •

File

36 BROAD STREET

OSHKOSH



PHONE: 231-5050

WISCONSIN

...6 August 1964

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Gentlemen:

I am enclosing my check in the amount of \$65.00 to cover my August payment.

The balance, according to my figures, is \$355.00.

Kindly apply the above payment to my account. Thank you!

khh:ms

Sincerely,

Keith H. Baker
Keith H. Baker

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SAN FRANCISCO

322
MALLISTER STREET AT VAN NESS AVENUE . SAN FRANCISCO, CALIFORNIA 94102 . HEMLOCK 1-2040

MUSEUM OF ART

August 20, 1964

A. RATTNER
EE
Shahn

Mrs. Edith Halpert
Downtown Gallery
44 E. 51st Street
New York, New York

Dear Edith:

Miss McKay has sent on to me your letter of July 17 so that I would see it on my return from my vacation.

While I have missed in a few instances - the Levine I wanted turned out not to be available - I do have the following from your group included in the Figure show:

Charles Demuth

PURPLE PUP

Marsden Hartley

THE LOST FELICE

Walt Kuhn

TRIO

Yasuo Kuniyoshi

STRONG WOMAN AND CHILD

Max Weber

TAPESTRY

It has been difficult to do what we wanted within our size limitation (60 paintings). However, I am still open to suggestions if you have any particularly brilliant thoughts for me.

Yours sincerely,

George D. Culler (GDC)
George D. Culler
Director

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W/DD

No.: 4459.64/D

Onderwerp:

Bijlage(n):

's-Gravenhage, 7.8. 1964.

Mrs. E. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22 (N.Y.)
U.S.A.

Dear Mrs. Halpert,

It took a very long time before I could answer your kind letter of July 10, 1964.

We had some major difficulties in fitting the pieces of the Jig Saw Puzzle - which is in this case our exhibition-program for 1965 - together having at the time a great many not quite fixed items.

However now we are that far that we are able to tell you we will be delighted to have a Dove exhibition during July-August next year.

Unnecessary to tell you how very glad we are that you will co-operate in this. We all know far too little of Dove's work to be able to go ahead without your assistance.


May I propose a way of handling this affair. Could you (and here already I have to invoke your precious help) prepare for us a tentative list of works of art which could be obtained for the exhibition and which are of enough importance to include. If you could provide us with photographs of those works we will gladly pay the costs of copying the necessary photographs.

After receiving your list we will try to send over somebody (presumably Mr. Beeren) to arrange the necessary details and most of all to visit the collections where works of importance of Dove are available.

Before doing so we will send a request to the different lenders-to-be so that being in the States our representative can visit as many collections as possible.

Will this be agreeable to you? If not I like to hear your proposals.

Thanking you in advance for all your kind help, I am,

With my very best greetings,


Dr. L.J.F. Wijzenbeek,
Director.

August 11, 1964

AUNET Gallery

Miss Joan Arnette
188 Kings Point Road
Great Neck, New York

Dear Miss Arnette:

As the gallery will not be open until after Labor Day, I would suggest that you write me in some detail about the exhibition you would like to have in your gallery.

We have a number of Max Weber paintings promised to various museum exhibitions and it is therefore important for me to know the date you have in mind; the number of pictures you can show in your quarters; and most important the names of artists whom you represent or whom you show in the gallery.

All mail addressed to me will reach me either in New York or in Connecticut, and I will await your answer before making any commitment.

Sincerely yours,

RM/zw

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August 18, 1964

Mr. John Leeper, Director
Marion Koogler ~~McKay~~ Art Institute
6000 North New Braunfels
San Antonio 9, Texas

Dear John:

That's what you think - me under blankets with a lobster. For your information I have been spending most of the summer checking inventory trying to correct the many errors of a previous employee but some day will take a real vacation as far from home as possible.

I suppose you read about the thefts of the Paschin Sketchbook at the MOMA and its subsequent recovery. The calls I received during that day included the Press, insurance company, and the FBI. Naturally I was overwhelmed with joy when the book was recovered. Now I presume that you will get a steel vault to encase yours and permit no one with a penny to enter the building.

Not to switch mood; frankly I am shocked, horrified, etc. that you are scheduling Paschin's first New York showing at the Huntington Hartford Museum. Dating way back when Hartford took large ads in the New York papers attacking modern art violently, followed shortly thereafter when his promotion toward honoring either Dondoro or McCarthy with a gold medal for their brilliant Fascist activities, I have a wellrooted prejudice. Since the Gallery opening no doubt you too have read the many derogatory statements made by the Press and orally by most of the pros in the art field.

Now that I have spoiled your day (depending on the hour you received this letter) I send you and Blanche my warmest regards.

Fondly,

nb/ECH

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

35½ EAST 68th STREET, NEW YORK, N. Y. 10021

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August 18, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

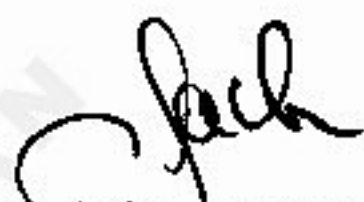
We were so very sorry to not have you with us last week. However, I do have some good movies I'll want to show you this fall.

Enclosed clippings are self-explanatory.

I sent a letter as per enclosed to the Lowenthals which I hope meets with your approval.

Much love and look forward to seeing you next month.

Sincerely,



John Eastman, Jr.
Director

je/ms

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

1 September 1964

Dear Friends of Carl Zigrosser:

It is our pleasure to invite you to a private opening of the exhibition CARL ZIGROSSER: CURATORIAL RETROSPECTIVE on Monday, September 21st, 1964 from four to six o'clock in the gallery of the Department of Prints and Drawings.

The exhibition is a tribute to Mr. Zigrosser's twenty-three years of stewardship in this Museum. A selection of one hundred and twenty items from the collection, acquired by him between the years 1941 and 1963, will be on display.

A fully illustrated catalogue with forewords by Henri Marceau and Lessing J. Rosenwald will document the exhibition and provide additional information on the collection as a whole.

We hope you will find it possible to participate on this special occasion.

Cordially yours,

Kneeland McNulty

Kneeland McNulty
Curator of Prints and Drawings

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Mrs. Halpert

-2-

August 18, 1964

For those paintings to be shipped from Hawaii, I hope to enlist the cooperation of Pan American, whose public relations man seems willing, in exchange for credit in the catalogue, to foot the freight charges while the show would pay the insurance involved.

I am counting on your help and am eager to hear your reaction to my project. Of course, I will take note in the catalogue of your much earlier efforts in behalf of Hawaiian artists. The exhibition will open with a small selection of works by Toby and Graves, but its major portion will be made up of six works each by artists including Carl Morris, Paul Horiuchi, Robert Bosworth, Arthur Okamura, Ben Norris, Tadashi Sato, Shiro Ikegawa, George Tsutakawa and others.

With fond regards,

Yours,

Henry J. Seldis

Henry J. Seldis
Art Editor

HS:os

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17 August 1964

Mr. James Nichols Heald 2nd
23 Westwood Drive
Worcester, Massachusetts

Dear Mr. Heald:

Mrs. Halpert has asked me to let you know that she plans to be in town this Thursday, the twentieth, and that she will be pleased to meet with you sometime during that day. Would you be kind enough to call here that morning so that we may set a convenient time.

Sincerely yours,

Richard S. Cleveland

WRT Tall & lanky
his Cousin

Congregation
Adath Jeshurun

Founded 1858

YORK AND ASHBURN ROAD

PERKINS PARK, PA. 19372

CA 4-1111

ME 1-1111



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August 17, 1964

Mr. Abraham Rattner
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mr. Rattner:

You have been selected to exhibit in an all-invited exhibition of distinguished artists. The accompanying material describes this major art festival. An esteemed committee has consulted with collectors, museum officials, artists and Artists' Equity to insure the most professional standards. Publicity in art journals, newspapers and other media is aimed to attract large numbers of the Delaware Valley community in addition to our own members.

Because of the interest of our congregation and the availability of a purchase fund, we shall make a great effort to promote a record number of sales. All works will be attractively displayed in our beautiful new building which is ideally suited for a very handsome exhibition.

The artists have been chosen after careful deliberation. Kindly return the enclosed card immediately to insure space. We would be happy to supply you with any additional information you may desire.

Cordially,

Jerome Grabar
Jerome Grabar
Director Arts Festival

ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

August 11, 1964

Edith Gregor Malpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I'm about to ship some of the Dole collages to you. I will have Beakins crate them, and send them by air clearly marked with your directions regarding the gallery being not open. The other collages are unframed as our local framer is on vacation. I have included two from late 1963 that I believe will make for a wider variety in the group.

Your new gallery sounds so exciting. I'm hoping to come East within the next few months, and look forward to seeing the "handsomest gallery in New York". The weather is perfectly delightful now- come on out!

Sincerely,



Esther Bear

EB:pd

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August 31, 1964

Mr. William E. Steadman, Director
University Art Gallery-University of Arizona
Tucson, Arizona 85721

Dear Bill:

If A Time Magazine photographer were to pass by my picket fence in Tucson he sure would have a scoop and I would probably be a covergirl on the Halloween Day issue. Arrayed in a Honolulu sun-dress I'm facing my Ediphone which is protected from the sun with a doll's parasol which some kid left here, distorting my head off. The longest extension cord you have ever seen connects me with a plug in the house. I certainly hope that the operator will not have an accompaniment of twittering birds and diesel trucks carrying rowboats to Lake Candlewood nearby. Since my bookkeeper took a two month vacation and my secretary six weeks, with John away permanently, I have been on a seven day - eighteen hour schedule, but decided to get some fresh air nevertheless.

* Under separate cover, I sent you 36 photographs which were finally delivered by the photographer who, too, was on his vacation for six weeks. Two or three may be duplicates, but this will give you an opportunity to survey a large field and you may return whatever photographs are of no use to you. I called Bendig and the photograph of the birth certificate you selected will be delivered to him tomorrow (Monday the 31st). I hope the plan goes through and that you will have a big spread in the magazine. This show certainly deserves it. Incidentally, the only photograph I could not locate is that of the Georgia O'Keeffe "Chicken in Sunrise", a water color dated 1917. This painting belongs to Mrs. Bradley whose address is attached together with several others to whom you will have to write directly if those paintings are desirable.

Sincerely yours,

* sent
shipped by B.C.

BCE/en

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 30, 1964

Mrs. Esther Bear
1125 High Road
Santa Barbara, California

Dear Esther:

I was delighted to learn that you are holding some of the new Dole collages and hope that you will send the nine to us shortly, from which we may select two or three for inclusion in our 39th Annual Opening Exhibition in early September. This means we should have them by mid-August for cataloging, etc.

Because of the many structural changes in my new quarters, we are obliged to remain at this address until the remodeling is completed. I do want to make it the handsomest Gallery in New York. Thus, my one-man exhibition plans cannot at this moment be scheduled as to exact date. Right now, all I think I can say is - during the 1964-65 season, and later can be more specific.

With regard to one-man exhibitions, we assume the expense of the catalog, printing and mailing, publicity and advertising. The packing and shipping to us, of course, are the responsibility of the artist or his local agent. As far as I know, this is the only gallery which assumes all the high costs of the previous items mentioned.

Unfortunately, I'm clean out of Nabian slaves and am still toiling in the Gallery, making a complete inventory, straightening out some of the errors which occurred courtesy of previous employees. I want to start this season in perfect order and am really looking forward to the move and what I expect to have - a completely efficient staff.

There is a large sign in our front door stating that the Gallery is closed until September 8th and frequently shipments are taken back by the airline or express company, who do not look further to see a small sign stating "Please knock". Therefore, would you be good enough to have your crate clearly marked as follows: "GALLERY CLOSED TO PUBLIC. PLEASE KNOCK FOR DELIVERY". Our porter will be here throughout the month of August between 9:30 and 5:30 daily with one hour off for lunch from 12 to 1. He will accept all prepaid packages and I will come by weekly to check on the incoming material until the Gallery reopens at the usual time early in September.

I hope that you are having a very pleasant summer, with much cooler weather than in New York.

Sincerely yours,

EGH/tn

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 30, 1964

Mr. Victor Waddington
The Waddington Galleries
2 Cork Street
London W.1, England

Dear Mr. Waddington:

As I am about to leave on my vacation, I am checking through our consignment files, in which I find a record of the Marins you still have in your possession.

When you are prepared to return any of these, would you please advise the Gallery in advance, so that we may be certain to have someone here to receive them. Incidentally, please do not accept any instructions regarding these paintings from any other source, as these were consigned to you by The Downtown Gallery and all transactions in this connection will continue with us. I will explain this at a later date.

I hope you have an active and a pleasant summer.

Sincerely yours,

EGH/tm

H. B. FREEMAN, D.D.S.

2500 BATHURST ST.
APT. 702
TORONTO . . . ONTARIO

Sept 2/64

Dear Edith -

I have enclosed
100.⁰⁰

- to my account.

Hope you've had a nice summer.
Mel & Helen just visited here. It was
nice to see them. - Still planning on
moving?

H. B. Freeman

August 28, 1964

Mr. William C. Bendig
Publisher
The ART GALLERY
Hollycroft, Ivoryton,
Connecticut

Dear Bill:

I believe I advised you that I am planning to move from these premises, and have been planning to do so for some time, but the negotiations are requiring all sorts of legalities relating to zoning laws, etc., with a consequent delay. This explains why I have not been able to work out my exhibition schedule but I am now preparing to stay here through December and will get busy with my advertising schedule, etc. I am now enclosing a copy for the September exhibition and as soon as I decide to sign the lease, I will be in a better position to outline the schedule for the season and of course, for the announcement in connection with the new quarters, will take larger space than I have heretofore. When this will be is still a mystery to me but I will let you know promptly, and so--do please be patient--and do come in to see me soon.

My best regards.

Sincerely yours,

BCE/vb

August 28, 1964

Mr. Richard F. Howard, Director
Birmingham Museum of Art
Oscar Wells Memorial Building
8th Avenue and 20th Street, North
Birmingham 3, Alabama

Dear Dick:

Since the Gallery will not reopen until after Labor Day and all my help decided on extended vacations, I made arrangements with the Schum Traffic Agency to pick up the Zorach sculpture, entitled "VICTORY" at the Sentini Brothers warehouse. This is being attended to today, August 28th.

The figure of CENES by John Storrs could not be obtained because the artist's daughter was in Paris all summer and did not make arrangements with the current owner to make this sculpture available. I deeply regret this but everybody except Directors of museums and art galleries takes the summer months seriously and we are the victims. I am sure, however, that you will have a splendid selection and if it is not too late, I might be able to send you the Storrs subsequently. In any event, I am enclosing the consignment invoice for the one object being shipped to you.

I hope that your exhibition will be a great success and look forward to seeing you in the fall. My very best regards.

Sincerely yours,

BHM/v

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

-2-

This sure has been the most hideous summer in my life, but when it is all over I know that the books will be in excellent order and the paintings, etc. will be carefully filed, etc.

John sure went Berserk during the past year and a-half, and managed to make a pretty big mess. However, we are all cleaned up for now, with the exception of I will have to wait for my vacation in the winter, and am looking forward to a long weekend of Labor Day. As far as I am concerned, this has been "Labor Summer". My moving plans are still incomplete but I hope to have all the papers signed before the holiday which will help to bring me back to normalcy.

I hope you completed your painting and have succeeded in getting your new gallery space. Do let me know. Meanwhile, my best to Bill, Morris and you.

Affectionately,

BHE/vb

AFA

July 30, 1964

Schuman Traffic Agency
231 East 55th Street
New York, N.Y. 10022

Gentlemen:

During the week of August 3-7, we would appreciate your making the following deliveries for us:

1. Approximately 15 paintings of various sizes and 11 sculptures to be picked up at our museum and delivered to the Hayes Warehouse in New York City, c/o Downtown Gallery storage space.
2. Approximately 29 paintings of various sizes and 13 sculptures to be picked up at our museum and delivered to the Downtown Gallery at 12 East 51st Street, New York.

All paintings and sculpture are without packing or crates, and you should provide sheets of cardboard and pillows to separate them en route, as necessary.

In the case of both deliveries, the Downtown Gallery should be consulted for hours of delivery both at the Gallery itself and at the warehouse (Hayes). Deliveries should not be made on Monday, August 3rd, inasmuch as our museum will be closed on that date.

All items will be tagged indicating their destination.

During hours the museum is closed, please call CANAL 8-5042.

Sincerely,

George Montgomery
Director

cc: Downtown Gallery

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Robert R. R.

August 11, 1969

Dear Mrs. Haege
Our thanks for
your recent remittances
to us which include
jewelry, clothing, foreign
and trading stamps,
money, and beverages.

August 28, 1964

Dr. Wim Beeren
Museum Gemeentemuseum
Stadhouderslaan 41/
Postbus 72
The Hague, Holland

Dear Doctor Beeren:

As the Gallery is closed during the months of July and August, your letter has just reached me and I immediately communicated with Ben Shahn to ascertain whether he had a painting available for your exhibition. This is a very difficult period of the year in which to obtain works of art from collectors who are, in most instances, away until after Labor Day (September 7th).

Shahn has an early painting in his possession which is an anti-war subject, subsequently published as a Poster in reproduction. The title is "LIDICE" and is dated about 1944. By the time this letter is typed, I expect to have the picture in our hands and will give you the dimensions in inches. If you find the subject pleasant for exhibition in Berlin, I will send you a substitute of a lyrical subject from my own collection. The latter will, of course, not be for sale but I will be glad to send it on to you. Our photographer is also on vacation but perhaps I can find a print in our files and will forward it to you and will forward it to you promptly. I doubt whether Shahn has a photograph of LIDICE.

Will you please supply shipping instructions to me, listing the name of your packer, and advising me to whom the charges are to be made. The insurance valuation on either painting will be \$7500.

As I plan to be in New York several times a week during the remainder of the vacation period I can have the necessary forms billed out promptly upon receipt from you.

MUSEUM of EARLY AMERICAN FOLK ARTS

August 12, 1964

Dear Edith,

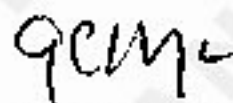
On behalf of the Museum, I want to thank you for letting us show part of your marvelous collection. Your work in the field of American Folk Art is so well known that I only hope some of its fame rubbed off on us.

Although I know your feelings about our museum up to now, I hope that somehow everyone will help rather than hinder the setting up of something which could possibly remain on the scene. Even a small establishment can be guided and helped to grow larger; and even the whims of amateurs can be forgotten if a museum fulfills its role.

But unfortunately for me, at least in the present case, I am not made of the stuff of ballyhoo.

With best regards,

Sincerely,



George Montgomery
Director

Mrs. Edith Gregor Halpert
32 East 51st. St.
New York, N.Y.

August 31, 1964

Wh Mr. John Gordon, Curator
Whitney Museum of American Art
22 West 54th Street
New York, N. Y.

Dear Mr. Gordon:

Please give bearer the Stuart Davis painting, "Still
Life" which we are borrowing for our exhibition. We
are insuring it for \$900.

Thank you.

Sincerely yours,

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

A
MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

August 10, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert,

This may arrive at an empty gallery and just sit there. However,
I'll take a chance.

I'll be drifting in and out of New York at least from the 17th
(Tuesday) through the 20th. If a time should be convenient for
you during that period, I should be very happy, but please do not
inconvenience yourself. If the weather should be hot and you're
cool somewhere, then stay cool.

I will be staying at my parent's house in Little Falls, New Jersey,
about 19 miles from New York and will be commuting in and out.

The address there would be: % Mrs. Jesse Love
44 East Main Street
Little Falls, New Jersey

The phone is: 201 - 256 - 0745.

Sincerely yours,

Paul Love

Paul Love

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THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD · Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 · Telephone REGent 1719

28th July, 1964.

Miss E. G. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Miss Halpert,

Some time ago we received a cable from John Marin Jnr. asking us not to sell any of the Marins we have on commission from you; we have now received a letter to this effect.

As the exhibition came from your gallery, and as we have the remaining pictures on consignment from you, would you please let us know whether we are to return them to the Downtown Gallery or to Mr. Marin.

Hoping that you have a pleasant Summer vacation and looking forward to seeing you in the Autumn or Spring.

With best wishes,

Leslie Waddington

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

35½ EAST 88th STREET, NEW YORK, N. Y. 10021
(212) UN 1-8270

SKOWHEGAN, MAINE
(207) 474-8345

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July 28, 1964

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Since my letter to you of the other day, Bill and I have been talking further about your wonderful new gift.

We feel, and hope so very much that you will agree, that now that you have given the School its first named scholarship, you will permit us to award the other scholarship you give us as the Edith Gregor Halpert scholarship. It will mean a lot and get us off to a good start on a program we want to initiate this summer.

We want to commence awarding scholarships in the name of people who are important to American art. We plan to bring it up at our Trustees meeting on August 12th. We believe it will be of great assistance in obtaining contributions to our endowment fund if people can contribute to a scholarship named for an individual who meant or means a great deal to them. If you do it for Skowhegan in the name of Stuart Davis and I give an annual award to Deerfield Academy in the name of Thomas Mann, there must be others who can be persuaded to contribute to setting up the Ben Shahn, George Grosz, Yasuo Kuniyoshi, Max Weber, Henry Varnum Poor or Oronzio Maldarelli scholarships as starters.

And now for the biggest favor of all. Will you honor the School by becoming a Trustee?! We wish it more than you'll ever know. To accept would not be a burden to you and would be so great for us.

Our next Trustee meeting is set for August 12, the day before the ceremonies dedicating the new Margaret Day Blake Library -- printed invitations go out in a day or so*-- and as the first item on the agenda, I have election of new Trustees. Do, do say yes and join with us both for that meeting and the Library dedication.

**(dictated yesterday)*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

AAA
August 4, 1964

Mrs. Enea Whipple, Director
Museum Section, The Guild Hall
East Hampton, New York

Dear Mrs. Whipple:

In Mrs. Halpert's absence, I am answering your letter of July 30th, which I found when I stopped in at the Gallery today to tend to some other matters.

We are closed for the two summer months and I am quite sure it was Mrs. Halpert's understanding, as it was mine, that none of the items you have on consignment was to be returned before Labor Day, immediately following which we will reopen for the new season.

As there will be no one on the premises hereafter, it will be necessary for you to hold the items for delivery when we reopen. Would you be good enough to let us know on what date subsequent to September 8th we may expect their return? From here in, all mail addressed to the Gallery will be forwarded to Mrs. Halpert, wherever she may be.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

A Fawcett Publication

Woman's Day

67 WEST 44 STREET, NEW YORK 36, N. Y. • MURRAY HILL 2-3606

August 17, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City
New York 10022

Re: PORTRAIT OF WOMAN IN GREEN
Watherston restoration charge

Dear Mrs. Halpert:

We enclose herewith our check in the
amount of \$200 to cover your claim for
restoration charge as above.

Very truly yours,


Grace Pratt
Woman's Day

Enc. Chk. #28006
8/11/64

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by the publisher 60 years after the date of sale.

PL just in
"Services" folder

(Hans) Parmer
20 August 1964

Recommended
by Reynolds

Mr. Mitchell Marcus
25 East 177th Street
Bronx 53, N. Y.

Dear Mr. Marcus:

Mrs. Halpert has asked me to let you know that we have changed plans as regards the repainting of the galleries. It will now not be necessary to paint in this building.

Thank you very much for coming in to estimate the job. Please be assured that we will keep you in mind for any future work.

Sincerely yours,

Richard S. Cleveland

C.A.S.

COMMITTEE OF ARTISTS' SOCIETIES

FOR A FINE ARTS PAVILION OF CONTEMPORARY AMERICAN ART
AT THE NEW YORK WORLD'S FAIR OF 1964-65
TECHNICAL SUPERVISION BY
THE AMERICAN FEDERATION OF ARTS
41 East 65th Street, New York, N.Y. 10021

YU 8-7700

August 1964

STATEMENT BY THE COMMITTEE OF ARTISTS' SOCIETIES
on the closing of the exhibition AMERICAN ART TODAY at the Fair

After two years of struggle the Committee of Artists' Societies succeeded in securing a Fine Arts Pavilion at the New York World's Fair for an exhibition of painting, sculpture, and graphic works by living artists of the United States. The willing help of many outstanding individuals and the united effort of 14 artists' societies achieved the desired results.

Under ordinary circumstances the exhibition, as it was envisaged, should have taken a minimum of six months to organize. The Committee had but six weeks. This made it necessary to have an invited exhibition. Out of nearly 800 names submitted by members of the Committee, 150 painters, 50 sculptors, and 50 graphic artists were chosen by them.

Able assembled by The American Federation of Arts - within the limitations imposed by necessity - AMERICAN ART TODAY is a representative exhibition of the works produced by American artists during the last five years. It cuts across the varied currents of expression in the arts of our day.

It is hardly an exaggeration to say that dedicated work by members of the Committee of Artists' Societies overcame all difficulties and succeeded in achieving the impossible.

As Emily Genauer said (Herald Tribune July 17th): "[It] was one of the most varied and vital exhibitions of present-day American art New York has seen in some years."

Credit for bringing the Fine Arts Pavilion to life rests with Norman E. Blankman, President, and his associates of the Long Island Arts Center. They saved an impossible situation. For it is unthinkable today to hold a World's Fair in New York, a great art center of the world, without showing a major exhibition of the art of this country. By providing the Fine Arts Pavilion for the AMERICAN ART TODAY exhibition Mr. Blankman and his associates covered themselves with glory.

Hugo Gellert, Chairman

AMERICAN SOCIETY OF CONTEMPORARY ARTISTS/ ARTISTS EQUITY ASSOCIATION/AUDUBON ARTISTS/FEDERATION OF MODERN PAINTERS AND SCULPTORS/MUNICIPAL ART SOCIETY OF NEW YORK/MURAL ARTISTS OF THE UNITED SCENIC ARTISTS/NATIONAL ACADEMY OF DESIGN/NATIONAL ASSOCIATION OF WOMEN ARTISTS/ NATIONAL SOCIETY OF ARTISTS IN CASEIN/NATIONAL SOCIETY OF MURAL PAINTERS/SCULPTORS GUILD/SOCIETY OF AMERICAN GRAPHIC ARTISTS/ SOCIETY OF ABSTRACT ARTISTS/U.S. COMMITTEE OF THE INTERNATIONAL ASSOCIATION OF ART
Isabel Bishop/Rhys Caparo/Joseph Domarecki/Elizabeth Erlanger/Vincent Glinsky/Magnet Knapp/Jacob Lawrence/Louise Nevelson/Henry V. Poor/Philip Reisman/Umberto Romano/John Ross/Jane Swords/Helen Treadwell/Louis Tytell/Edgar I. Williams

Hudson D. Walker, Treasurer

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August 31, 1964

Mr. Victor Waddington
The Waddington Galleries
2 Gork Street
London W. 1, England

Dear Mr. Waddington:

Thank you for your kind letter.

I am making arrangements to place the remaining Marin
consignment on our insurance policy but would suggest
that you hold off shipment until after the 15th as we
are delaying our opening this year because of the
combined holiday and the fact that we are repainting
the entire gallery. I will write to you within a week
to suggest an actual shipping date unless you prefer
to complete the transaction immediately. If the latter,
please advise me accordingly.

Respectfully my very best regards.

Sincerely yours,

RWH/er

WILLIAM E. CANDY
850 SOUTH FLOWER STREET
LOS ANGELES 17

Dear Mrs. Halpert,

Even though this is your vacation time, your gallery closed, not the time for inquiries, I can't resist. You see I had given me the Ben Shahn book and I am fascinated.

No doubt I am late, probably by years as I fear the publication date was 1957 with my copy being a second printing. Still, some of the drawings are right down my alley, and there's never harm in asking.

How about SILENT MUSIC, the drawing of the empty bandstand? And either of the baseball pictures NATIONAL PASTIME or SAFE? Maybe even VANITY which I believe was in your collection. Either a music one or a baseball picture would be my choice and I just wonder if you'd drop me a postcard telling me if any of these are available.

We are moving our offices 1 September, and if I could afford it I would love a Ben Shahn drawing to please me during my working hours.

Now I'll apologize for bothering you now. I remember how pleasant you were all through our HEADED DOWN EAST dealings, and that makes me think maybe you won't be put out.

Best regards,

Sincerely,



28 July 1964.

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ARIZONA STATE
UNIVERSITY

602 966-3011
TEMPE, ARIZONA

August 26, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st
New York City, New York

Dear Mrs. Halpert:

I have just received word from the Director of the Gredy Gemmige Auditorium in charge of programming the new Frank Lloyd Wright building to be dedicated during the coming fall term, that he and his committee are delighted with the idea of showing a group of your paintings as indicated in our conversation by long distance phone August 17.

Am I correct in my understanding that the exhibition will include works by Stuart Davis, Arthur Dove, Kuniyoshi, Georgia O'Keeffe, John Marin, Abraham Rattner, Ben Shahn, Charles Sheeler, Max Weber and others and that this exhibition will be sent to us without cost except for packing and shipping expenses?

It is our understanding that you would be willing for this exhibition to be shown from the middle of October to the middle of November. In order to prepare a catalog of the works with a suitable introduction we should like to have the work here not later than October 1, if that is possible. Perhaps the biggest event of the many community-wide festivities marking the opening of this new building will be the first concert of the 1964-65 season of the Phoenix Symphony Orchestra on October 19. Other major concert attractions are also scheduled for the period of the exhibition.

It would of course assist us in the preparation of an appropriate catalog to have photographs of the works which you intend to send us prior to the arrival of the exhibition. We could return these to you after the preparation of the catalog. We deeply appreciate your generosity and helpfulness in making this possible. I personally am especially grateful since I am aware of the many demands on you and your superb collection. Nearly all of the artists you will include are also represented in our American Collection, a fact which will serve to call valuable attention to both collections.

Yours sincerely,

Harry Wood

Dr. Harry Wood, Chairman
Art Department

HW:jn
cc: David Scouler

7/14
Call back at 4 15

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August 13, 1964

Mr. G. E. Harwood
University of Notre Dame
Comptroller
Notre Dame, Indiana

Dear Mr. Harwood:

Thank you for sending your check in payment for the Hartley
painting repair.

Sincerely yours,

ECH/rf

STRAUS - FRANK COMPANY

HOUSTON, TEXAS

ROBERT D. STRAUS
EXECUTIVE VICE PRESIDENT

August 14, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

We have agreed to lend the San Antonio Art League our John Marin watercolor to be used at Witte Memorial Museum for exhibition in September. I imagine they requested this at your suggestion.

I would appreciate knowing from you what valuation to put on this picture from an insurance standpoint.

I hope you have had a pleasant Summer. Carol went down to Mexico for a few weeks and found a piece of property for us in Morelia. We are in the process of purchasing this property and someday hope to build a home there. When that is accomplished, we hope you will visit us, as I believe you will thoroughly enjoy the town.

Looking forward to hearing from you soon, and with kindest personal regards, I remain

Sincerely,

Mr. Little
Sailboat Box

RDS:fls

3500-

rise to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

August 28, 1964

Dr. L. J. F. Wijsenbeek
Director
Hague Gemeentemuseum
Stadhouderslaan 41/ Postbus 72
The Hague, Holland

Dear Doctor Wijsenbeek:

I hope you will forgive the long delay in my reply to your letter. The Gallery has been closed since July 3rd for our usual two month vacation, and I am now attacking the great volume of correspondence awaiting me.

As a coincidence, I have found a much more recent letter from Dr. Beeren and I am replying to this as well. The latter relates to a painting by Ben Shahn which he desires to include in the very very exciting show which you were kind enough to send me a poster of.

Of course, I am very pleased that you have decided to hold the exhibition of Arthur Dove's work at the Hague Gemeentemuseum. You can be assured that I will do everything I can to be of assistance as I realize that it will be important for the artist and I am equally confident that the exhibition will be a pleasurable surprise for a foreign audience unacquainted with the work of this remarkable painter and a pioneer in many of the modern movements which have taken place since the first decade of this century.

During Dr. Beeren's visit he leafed through the photograph books and made a tentative selection from which he had planned to make a final choice when and if the exhibition were to become a reality. I can have this list prepared for you directly after Labor Day which is on the 7th of September. My secretary will be back from his vacation the following day and I will set him to work on this list and by that time also, simultaneously our photographer will return and I will have him print a set of photographs for you in all instances where a negative exists. As I recall, Dr. Beeren took with him several Dove catalogues which have a good many reproductions. To make certain, would

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ZORACH
ROBINHOOD FARM
ROBINHOOD, VIA BATH, MAINE

August 14/1964

Dear Edith -

I received your letter of
August 18th - There is one
serious hitch - I could not
possibly deliver the bronze
May 14 - 1965 - The way
foundries are cluttered with
work I know it could not
be done - also I'd need all
next winter to do the figure
I can't knock these things
out - and the foundry needs
at least 6 months - They
promise to get a thing done
& then wholly delay
the work for months -
I can't understand people

7

*Revised
ROY*

*published
made
9/14/64*

August 28, 1964

Mr. John D. Frisoli, President
Scientific Model Airplane Company
113 Monroe Street
Newark, New Jersey 07105

Dear Mr. Frisoli:

As Miss Burrows of LOOK Magazine indicated in her reply to you, dated August 24th, your letter was forwarded to the Gallery.

† The drawing of Gandhi by Ben Shahn is still in the possession of the Magazine and will be returned to us when we reopen after Labor Day. We plan to exhibit this drawing in our opening show on September 10th, and I hope that you will come in to see the original at that time. Meanwhile, I have discussed the matter with the artist and he seems most reluctant about parting with the picture but perhaps I may persuade him to part with it at a later date when I will communicate with you accordingly. Meanwhile, I hope to have the pleasure of meeting you and have the opportunity of showing other examples of Shahn's work.

Sincerely yours,

RSH/v

cc: Miss Leemarie Burrows
LOOK Magazine

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LAW OFFICES OF
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RONALD GREENBERG
PAUL S. MILLER

508 MADISON AVENUE
NEW YORK, N. Y. 10022
PLAZA 9-2700

July 28, 1964

Mrs. Edith G. Halpert
c/o Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We deliver herewith the following:

1. Letter in duplicate prepared by John T. McCormick, Jr. with reference to your continued occupancy of a portion of 32 East 51st Street. Please sign and return the original of the said letter with the messenger.

2. Certified Check No. 1279 issued by Archbishopric of New York to the order of 32 East 51st Street Corp. in the sum of \$194,250, drawn on First National City Bank, 640 Fifth Avenue Branch.

3. Check of John T. McCormick, Jr., No. 744 to the order of 32 East 51st Street Corp. in the sum of \$181.09.

Please be sure to deposit the above two checks in the 32 East 51st Street account at Chase Manhattan Bank no later than tomorrow, July 29th.

4. Check No. 1635 of 32 East 51st Street Corp. to the order of Edith Gregor Halpert in the sum of \$21,677.13 in payment for the satisfaction and discharge of the mortgage held by you against said property.

5. Check No. 1636 of 32 East 51st Street Corp. to your order in the sum of \$245,630.63.

Please be sure to deposit the last two checks to your account no later than Thursday, July 30, 1964

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.


The glory, however, did not last long. Mr. Blankman and his associates decided to close the doors of the exhibition only three weeks after the opening, when in truth the exhibited works were obtained from artists, galleries, and museums with the understanding that the exhibition would remain open during the entire 1964 season of the Fair. The decision to close the exhibition was made without consulting the Committee of Artists' Societies.

HUGO GELLERT, Chairman

HUDSON D. WALKER, Treasurer

LLOYD GOODRICH, Adviser

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



August 7, 1964

Mr. Edward H. Bennett Jr.
80 East Jackson Boulevard
Chicago 4, Illinois

Dear Mr. Bennett:

Thank you for your very kind letter. I appreciate your help immensely. However, since the Storrs one-man exhibition will not be held for several months, may I suggest that you delay the shipment of COCK OF THE MORNING until we set the actual date and can give you two or three weeks notice. Buchworth is not equipped to hold any shipment as it has no warehouse facilities.

We are having some difficulty with our moving plans because our new quarters require considerable refurbishing and we have decided to wait until we can move into the new galleries with all the facilities completed, including storage space for sculpture.

I trust that this delay will not inconvenience you and that you will send us the sculpture at a later date as suggested above. Again, thank you for your courtesy.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

20 August 1966

Mr. John Deegan
Santini Brothers
Fine Arts Division
447 West 49th Street
New York, N. Y.

Dear Mr. Deegan:

Would you kindly have the following item removed from the Downtown Gallery's box stock.

Box #10 No. S-106 bronze torso 44" high.
Title: Victory Artist: Zorach

The piece is scheduled for pick-up by Schumm sometime before the 20th of this month. The sculpture will go to Birmingham for exhibition.

I think it will probably be less complicated at this date if you would get in touch with Miss. Schumm directly to schedule a pick-up date acceptable to you both.

Yours truly,

Richard S. Cleveland

cc: Schumm Traffic Agency

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantlinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

July 28, 1964

Miss Tracy Miller
Downtown Gallery
32 E. 51 Street
New York 22, N.Y.

Dear Miss Miller:

In response to your letter of July 17th, I am enclosing a list of the paintings which will be included in the Davis Show. I'm sorry that I haven't been able to send it sooner but I've been away.

I wonder if you could tell me how to reach Mr. William Lane. We had hoped to borrow his Davis paintings but have not received any reply to our letters. The address given to us by Mrs. Halpert is Holman Street, Lunenburg, Mass.

Please give my regards to Mrs. Halpert, and again, our thanks for your cooperation.

Sincerely yours,

Marjorie Ruben

Marjorie Ruben

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UCLA

Dear Edith,

How very good to see you, and
to talk, and to be put up. How
virtuous we can be when no one
is watching. I felt either that you
were weakening (hard to believe)
or that you liked my painting
more than you usually do.
Altogether, thanks for everything; and
we shall always be in touch.

Affectionately

Fred.

Wright

Aug 31

LATIN LESSON

BY PAT McGERR

Selena stood in the living room of her small house in Georgetown and looked round to see that all was in order for the party. In the kitchen her cook was slicing a huge Virginia ham. In the back garden the barman was arranging glasses and bottles. She glanced at the clock. The invitations had said "Cocktails — 5 to 7." In 20 minutes the guests would begin to arrive. She started suddenly at the sound of the doorbell. Someone was early. A second long peal followed the first, then a short ring and another long one.

"Never mind," she called through the open door to the barman. "I'll answer it."

Two long, one short, one long. Morse code for the letter Q. As she walked down the short flight to the foyer she knew it was not a guest but someone from the top-secret branch of Security known as Section Q. She opened the door to a tall man and frightened-eyed girl.

"Quentin's my name," the man told her. "The agency said you needed a doorman and waitress for your party." The initial letter of his statement confirmed the bell's code. The agency to which he referred was not, as anyone overhearing might suppose, concerned with domestic employment.

"Quite right. Come in." Too experienced to show surprise, she led them into the downstairs den which her husband had soundproofed so that, as he told their friends, he could do his writing undisturbed by ladies' luncheons, teas and committee meetings. The real reason, Selena had learned long before his death while on assignment for Section Q, was his need for a place to confer in secret. The man who called himself Quentin shut the door carefully behind them and nodded toward the girl.

"This is Pepita," he said. "She doesn't know much English."

The name was partial explanation. A few days earlier the papers had been filled with news of the rescue off the coast of Florida of a young woman in a small boat. She had given her name and the story of her escape from Cuba, then refused to say any more. There had been an almost successful attempt to kidnap her. Then federal agents had stepped in and she had disappeared from sight.

The news media continued to speculate on why she had come and what information she had brought with her. The most educated guess was that she was a messenger from the Cuban underground with details on what they planned and what help they needed. Speaking softly in the language she'd learned while her father represented the United States in Spain, Selena greeted her, offered her a chair. But the girl only shook her head dumbly.

"She's scared out of her wits," Quentin explained. "And with good reason. She had a close call in Miami the other day, and the other side's going all out to get hold of her before she spills what she knows." He turned to her and said in Spanish, "You're safe now. This house is guarded and no one knows you're here."

"But she landed three days ago," Selena reminded him. "Hasn't she already passed on her information?"

"That's the problem. She learned the hard way not to take anyone on faith. She says there's only one man she can trust, only one she'll talk to — a Cuban in exile named Don Carlos Perez y Ortega."

"Si, si?" The name brought a light to Pepita's eyes. "El Señor Grande. Viene pronto?"

"Si," Quentin answered. "Muy pronto." He turned back to Selena. "Don Carlos is known to all his countrymen as El Señor Grande — the Great

Man. He's descended from a long line of Spanish grandees and is a monument of courage and integrity. He's an old man now and lives quietly in South America, but he's the one person all the dissenting groups among the refugees venerate and believe in. Pepita says she'll give him her message, and he'll know what to do. So we asked him to fly to Washington. He arrived last night."

"And he's coming here — to this house?"

"That's right. He'll be here in about an hour."

"But I'm having a party," she protested. "This place will be full of people."

"That's the theory," he said. "The best place to lose a needle is in a haystack. And there's no better camouflage than a maid's uniform. At least, that's the way Hugh Pierce figured it."

"I thought so," Selena said. "I should have known better than to invite him. But he might at least have given me warning."

"Actually, this is a very hurry-up change of plans. We had other arrangements for bringing Pepita and El Señor together. Then we found out there'd been a leak. We still don't know how. But our man who's planted on the other side said they seemed confident they'd have the girl in their hands tonight. So we made a quick switch of rendezvous and we haven't even told Don Carlos about it. He brought a man with him, a secretary who doubles as chauffeur — and from the look of him probably triples as bodyguard. He's probably okay, but what he doesn't know he can't tell."

"The way it works now, El Señor has an invitation to see some of Pierce's Latin American sketches. It's part of the cultural tour that's his public reason for being here. Then Pierce will take him out his back door, down the alley and into your garden. If anybody's trailing him they'll see the car and chauffeur outside Pierce's house and assume he's still inside. Once he gets here, all you have to do is offer to show him the house, bring him into this room and leave him alone with Pepita. All clear now?"

"I—I think so," Selena said. "Is that true, what you said about the house being guarded?"

"On all sides," he assured her. "We're playing it very nervous. What Pepita has in her head could sign a lot of death warrants — including her own. Now you'd better take her up and get her a tray of glasses to complete the costume while I make ready to bow in the gentry."

Instead of glasses, Selena gave her a platter of canapes to minimize the crash if it fell from her trembling hands. She had to press her own hands together to keep them from shaking and started as violently as the girl when the doorbell rang. This time it was one short ring, and the newcomers were invited guests. Before long the house was buzzing with a party noise, and Selena was too busy to be more than slightly conscious of the girl who silently carried her platter from kitchen to garden and back.

She was brought roughly back to awareness by a banging on the garden gate and Hugh's voice asking admission. The bartender swung it open, and Selena hurried to greet the two men while Hugh explained, his tone loud enough to fill the garden, "I told the Señor he wouldn't be fully Americanized till he crashed a party. Selena, I've brought you Don Carlos Perez y Ortega who's worked up a thirst looking at my pictures. Don Carlos, this is my good friend and neighbor, Selena Mead."

"There goes the Alliance for Progress," a self-nominated wit behind her exclaimed. "I thought we were pledged to protect the rest of the hemisphere from Pierce's paintings."

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

ADMINISTRATION - WILLIAM C. MURRAY, PRESIDENT

September 1, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith:

Your letter of June 19 said that you were sending to us for our library a catalog of the retrospective exhibition of Stuart Davis' work which was held at the Walker Art Center, the Des Moines Art Center and the Whitney Museum of American Art. You were also adding a list containing the major exhibitions held subsequently, together with the institutions to be added to the list of "public collections".

As far as we can learn this has never been received, and I did not write you earlier about it because you were closed during the summer months. If you find that it has not been sent, we would appreciate getting it.

With best wishes,

Sincerely yours,

Bill

William C. Murray, President

WCM/dwc
cc: Mr. Dwight

Buy sent 9/2/64

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August 3, 1964

Mr. Nicholas E. Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

Many thanks for sending me the clippings relating to the Ben Shahn exhibition. I hope you are pleased with the results. I will show the entire collection to Ben and hope that it will inspire him to concentrate more on his painting in the future, rather than make so many other contributions in aid of "causes", etc.

If you are planning to return the remaining pictures, may I suggest that you postpone shipment until the latter part of this month. I believe I advised you that we are moving from our present quarters and had planned to do so before the reopening date of September 8th, but some complications have arisen and I am obliged to remain at my present address, but hope to take two or three weeks for a much-needed rest and therefore, the Gallery will not only be closed - our customary practice during July and August - but there will be no one on the premises to receive any shipments. However, all mail addressed to the Gallery will reach me wherever I may be and I can make the necessary arrangements accordingly.

Again, I want to express my appreciation for your continuous co-operation. My very best regards.

Sincerely yours,

EGH/ta



KING KORN STAMP COMPANY

6001 NORTH CLARK STREET • CHICAGO, ILLINOIS 60626 • BRIARGATE 4-7336

AIR MAIL

August 3, 1964

cd
9/3/64

The Director
Downstairs Gallery
52 E. 51st Street
New York, N. Y.

Dear Sir:

I would like to enlist your aid in providing display space for unusual art fare sometime this Fall.

I have in mind two shows which are essentially in the public service area - one a show of 19th century American art of considerable historic interest and the other the introduction of an "untutored" English artist, W. Raymond Holmes, whose only previous show was in London a year ago, featured by the Medici Society.

Is it at all possible that you might consider exhibitions of this nature and, if so, on what basis?

Sincerely yours,

KING KORN STAMP COMPANY

Morris Wattenberg

Morris Wattenberg
Director of Public Relations

mw/ki

*w/12 none except. for best: d
a course in which we are not
is, after all, he even on a map
at this 9.
Plus I was msg. y. some
elbow, esp. so to the user
to what the a wider spread
in the pros.*

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August 28, 1964

Miss Margaret M. Wetherston
44 West 77th Street
New York 24, New York

Dear Miss Wetherston:

Thank you for completing the restoration of the DOI Painting and the DOVE. A check for these is enclosed, together with a copy of the one estimate on the former. The other estimate and invoice was mailed to Mr. William Lane who sent the check to me directly and I treated this payment as an exchange to you.

To further complicate matters the Forestt Publications, Inc., made out a check for \$200. to you. This was for the restoration of "PORTRAIT OF A WOMAN IN GREEN" in accordance with your estimate dated July 20th. Because we agreed, during your visit, that there was no hurry about the latter restoration and because I subsequently decided that we would have to clean the portrait of this lady's husband, as well, in order to retain them as a pair, it is a better idea to let the matter ride until later in the season when we are officially open to the public and I have some help in getting at the painting and having them delivered. Would you therefore be good enough to send me a \$200. check, made to the American Folk Art Gallery, and bill for the two paintings when they are done as a pair.

Many thanks for your cooperation.

Sincerely yours,

RMH/vb

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Mrs. Leo Simon

983 Park Avenue, New York 28, N. Y.

CD 7/31/64
July 30, 1964

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

You were good enough to give me an appraisal of my Stuard Davis Painting over the telephone (\$2,500.00). However, the insurance company requires a letter, which I would appreciate your sending to me as soon as possible at my country address: Westchester Avenue
Rye, New York.

Thank you very much.

Yours truly,

Leo Simon
(c2)

They will be two important days in the School's history.

Bartlett Hayes is speaking at the dedication of the Library and Ben Shahn at the unveiling of the first mosaics on the Library. Also, my wife will open the sculpture wood which will surround the Library and accept Bill's presentation to the School of the bronze portrait Jonathan Shahn did of F.D.R.

Please say yes to all of this -- nothing could please Bill and me more.

As always my best,

Sincerely,



John Eastman, Jr.
Director

✓
August 4, 1964

Santini Brothers
447 West 49th Street
New York, New York 10019

Gentlemen:

We have a number of paintings to be picked up for storage with Mrs. Halpert's collection, which you have there now. A number of these items came from your bins and can be returned to the same spaces. However, there are also some additional items which, if possible, can go in the same room or, if there is not space enough, can go in a separate small room.

Would you be good enough to let us know when you can collect these pictures. We would appreciate it if it could be done this week as we are trying to get away on our vacations.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

August 31, 1964

Mr. Frank M. Titelman
The Peritus Sportswear Corp.
Altoona, Pennsylvania

Dear Mr. Titelman:

Your letter of August 24th was forwarded at my country home and I immediately checked at the office to ascertain when the picture by Ben Shahn was shipped to you.

Now I am greatly disturbed because our records indicate that this painting was picked up on August 5th by Badworth for shipment to you at your Altoona address. I will be back in New York tomorrow morning and will check with Badworth immediately to ascertain the actual date of shipment and the express receipt number, and will communicate with you immediately thereafter.

It is customary for the addressee and recipient of a painting "on approval" to assume all responsibilities for the work of art. This explains why our consignment invoice included this date. However, do not be disturbed as I've followed through and covered the Kuniyoshi and our policy. I am returning to the gallery permanently on the 11st of August and will be there to accept this painting whenever you wish to deliver it to us. I look forward to seeing you and Mrs. Titelman shortly.

My very best regards.

Sincerely yours,

EM/ee

WILLIAM B. McILVAINE
BENJAMIN H. WEISBROD
CALVIN F. SELFRIE
KENNETH F. MONTGOMERY
W. PHILIP GILBERT
JOHN P. WILSON, JR.
WILLIAM B. BODMAN
SHELDON LEE
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C. WILLIAM POLLARD
CHARLES R. STALEY

WILSON & McILVAINE

120 WEST ADAMS STREET
CHICAGO, ILLINOIS 60603

July 29, 1964

JOHN P. WILSON (1887-1922)
WILLIAM B. McILVAINE (1888-1943)

TELEPHONE
ANDOVER 3-1212
CABLE ADDRESS
WILVAINE

STUART S. PALMER
OFFICE MANAGER

Miss Tracy Miller
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Miller:

Upon my return from a short vacation, I found your note inquiring whether Mrs. Booz had shipped any of the Storr's sculpture to the Gallery in care of the Hayes Warehouse.

It is difficult for me to say with certainty whether the items in question constitute Storr's sculpture. Both Mr. and Mrs. Booz are out-of-town, but Mr. Booz's secretary has ascertained from him that Mrs. Booz did send some pieces to New York prior to her departure for France. It is a mystery to us, however, why the pieces would have been sent to the Hayes Warehouse rather than to W. S. Budworth & Son, as suggested in Mrs. Halpert's letter of June 15, 1964.

We regret that we cannot be of greater assistance at this time; if we acquire any further information, we shall let you know immediately.

Yours very truly,

WILSON & McILVAINE

By

David L. Hanson

DLH: eab

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ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

MURRAY HILL 8-7500

August 12, 1964

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CARL ZEROSKE

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Further to our telephone conversation of today,
we need the following information to complete
captions for Cleve Gray's article on Robert Osborn:

Horse and Jockey, pastel, 1961-62. Collection of	?
Sancho Panza, crayon and pastel, 19	? date
Collection of	? coll.
Smiler, "the key to all America," pastel, 19	? date

We would appreciate this information at your
earliest convenience.

Sincerely,

Mildred D. Koff

Mildred D. Koff
Executive Secretary

*info added in
8/14/64
PRL*

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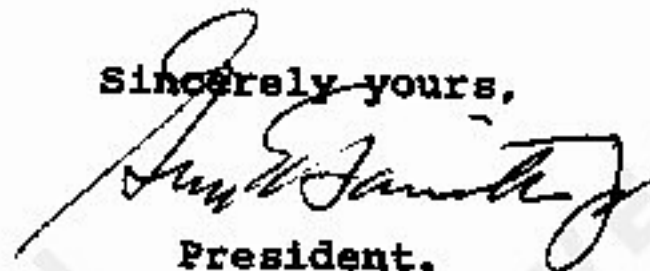
- 2 -

Mrs. Edith Gregor Halpert

I hope to be in touch with Mr. Skilling or Mr. Baum
in the very near future.

With kindest regards,

Sincerely yours,



President.

GEH/rm

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EVERHART MUSEUM
OF
NATURAL HISTORY, SCIENCE AND ART
SCRANTON 10, PENNSYLVANIA

August 6, 1964

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Miss Halpert:

Mr. Donald A. Winer, Director of the Everhart Museum, has asked that I reply to your letter of August 3, 1964, requesting information on work that we own by Charles Sheeler. The only item we have to report is:

Acc. #59.2, title LANDSCAPE WITH BARN, pencil on paper,
picture area 6 x 7 $\frac{1}{4}$ ", signed lower right
corner "ch.sh."

We are very pleased that our Newsletter comes to your attention.
We sincerely hope to see you during the coming season.

Sincerely yours,

Carl E. Ellis
Curator of Art

CEE rt

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CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

Museum 314

Parking 1-0067

President: HENRY B. PFLAGER
Vice-President: ROLAND W. RICHARDS

Acting Director: WILLIAM N. EISENDRATH, Jr.
Secretary - Business Manager: MERRITT S. HITT

August 16, 1964

Home 314-FOREST 1-8465

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Edith:

This will confirm to you our conversation of Friday in regard to William Zorach as the potential candidate to do the athletic figure for the fountain on the river-front in St. Louis, Missouri. Of course, Mr. Zorach will have to give the committee an idea of his interpretation of an athlete, and the matter of cost and the selection will have to be considered and passed on by the special committee working with the St. Louis Union Trust Co, who are the trustees under the will of Mr. Kiener before a contract can be given to Mr. Zorach.

I wish to confirm as well that Zorach's price for a bronze sculpture of a representational athlete, life-size, or at the most 8 feet, would be \$30,000.00. This figure would cover the completed sculpture, cast in bronze, and crated. The crating would be done under Mr. Zorach's supervision. This figure does not include shipping, or installation. As I explained to you, the sculpture must be in St. Louis by April 5, 1965, or else the will providing payment for the sculpture will not be operative, and the money goes to the Shriner's Hospital!!! This termination date would, of necessity, be written into any contract for the sculpture.

I have conveyed to Mr. David Calhoun and Mr. Ald of the St. Louis Union Trust Co. the message that Mr. Zorach will hope to come out to St. Louis around September 15th, to discuss the matter of his doing the sculpture. Naturally the Trust Co. will pay all expenses of this trip of Mr. Zorach's.

I will deliver to Mr. Calhoun the Museum of Modern Art catalogue of the retrospective exhibition of Mr. Zorach's work, held at the Museum a few years ago.

In closing, allow me to thank you very much for your prompt and sympathetic handling of my inquiry. I appreciate this very much and I can assure you that the Trustees, Committee and the Trust Co. join me in this feeling. With kind regards--you will probably be hearing more from me on this subject,--believe me

Sincerely,

William N. Eisendrath, Jr., Acting Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

something to do with Kuniyoshi's
work. It's a picture of a woman in
white chemise, pulling a brush through
her hair, against a blank wall of
browns. My insurance company
want some idea of present valuation.
It needn't be exact, of course -
but just in round figures could you
possibly give me some idea of what
such a picture would sell for today?
I would certainly appreciate it.

Very cordially
Robert Frisch

251 W. 71st St. NYC 23
LY5-5784

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July 31, 1964

Grossman Publishers Inc.
125A East 19th Street
New York, New York 10003

Gentlemen:

After paying your invoice (7230 and 7229) in the total amount of \$55.10 a day or so ago, we have received your statement with the stamped notice, "We respectfully request your immediate attention to this PAST DUE ACCOUNT".

Please note that the original invoice was paid within a very few days of the arrival of the books, that the original invoice date was July 15th, that we normally (like most businesses) pay bills once a month on the 1st and that you are entirely out of line by having labeled this a PAST DUE ACCOUNT and sending a statement seeking payment before the month is even out.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

SS

Your thoughtfulness
is deeply appreciated.

Sincerely,
Polly and Robert

THE MUSEUM OF MODERN ART
NEW YORK 19

THE ABBY ALDRICH ROCKEFELLER PRINT ROOM

11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

July 31, 1964

Dear Edith:

I'm sorry that the Kuniyoshi drawing has been a bother. I don't want you to feel that you have to worry about it, and if there's any inconvenience at all I can pick it up in the fall.

Sincerely,

Bill, ces
William S. Lieberman

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.

Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

July 30, 1964

Dear Miss Halpert:

On behalf of Mrs. James M. Perkins and Mrs. Jacob M. Kaplan, co-chairmen of the American Folk Art Exhibition; and the Guild Hall Board of Trustees, I wish to express deep appreciation to you for generously lending us work for the exhibition - which is breaking all attendance records and is unanimously enjoyed and praised by gallery visitors and critics.

Without your help the show would not have been possible. It is certainly one of the most outstanding presented here.

★ Will you please let us know, as soon as possible, where we are to deliver your work. Our truck is going in to New York on Thursday, August 13.

Sincerely,

Enez Whipple
Enez Whipple
Director

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith - to answer your

With the Compliments of

Question - I'll try
J. M. Hinkhouse

Director

and get * over and

PHOENIX ART MUSEUM

CIVIC CENTER

1625 NORTH CENTRAL AVENUE

PHOENIX, ARIZONA

See

the

Stuart Som.
Best

7/4/11

Eve Tucker Galleries

ESTABLISHED 1949

July 30, 1964

1240 Lincoln Road
Miami Beach 39, Florida
Telephone 538-4941

Ed Halpert
Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I have on consignment a landscape by Sam Halpert, 25 $\frac{1}{2}$ x32, in excellent condition, with frame of no consequence. Landscape is in soft Fall colors of pink, rose, and light yellow. It is perhaps more selective realism than impressionist - with the beautiful colors of the Fauves.

The landscape comes from a family that was connected in some way, by marriage, with your husband. They have several others but they are inferior to this landscape.

I was not familiar with Halpert's work prior to this but had of course read of him. I understand he was with a group of young Americans in Paris in the 1890's.

I thought perhaps I should check with you first to see if you had any sentimental regard for the painting. It carries its own weight however. I doubt if there are any of Halpert's paintings kicking around in the art market so I have little way of knowing whether it is over-priced or under-priced. The price tag on it right now is \$750.00 which seems reasonable to me because it is a beauty - and he was not unknown.

If you have any ideas for this landscape, will you let me hear from you?

I read in the New York Times about your gift to the Corcoran Gallery. That is wonderful news.

Very truly yours,

Eve Tucker

PS

I would like to make a connection with a NY gallery. Would you consider the possibility of sending down a few things for this coming season?

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

August 28, 1964

Mr. George Montgomery
Director
Museum of Early American Folk Arts
49 West 53rd Street
New York 19, New York

Dear George:

The last time I talked with you, you mentioned that you were returning the large Eagle which the restorer refused to repair at this time. This has not arrived and I have been unable to reach you by telephone. I trust the letter will be forwarded to you as I am quite disturbed about the sculpture.

Furthermore, you will recall that the truckman dropped a sculpture base on my foot as I was checking in the items returned here. I did not complete checking, nor did I have an opportunity to study the objects carefully. When Bill (our porter) brought up the Hen-Pheasant to my apartment I did not notice that the wings were attached to the body with tape. Several days after Bill replaced it on the base over the doorway in my apartment hall, I heard a sound and later discovered that one of the wings had dropped to the floor. As this is one of my most favorite objects I feel terribly distressed and would like to have your insurance adjuster look at this, and perhaps suggest someone who can repair it. I am still waiting for the other claims to be adjusted, and all in all feel pretty unhappy about the whole situation in connection with my loans to the museum. Can't we get this all straightened out before your resignation becomes effective. Do let me hear from you as I would prefer not to write to any member of the Committee, or "what have you". I shall be most grateful if we can finally complete whatever negotiations are necessary, and look forward to hearing from you upon receipt of this letter.

Meanwhile, my very best regards.

Sincerely yours,

RHE/vb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

we can tell much better what works in
to best advantage & what doesn't. This
should be before the end of the year.

In the meantime, if you would
like it for the show and for if you
feel this might help develop a
buyer, we'd be glad to lend it (The
frame ought to have some ^{minor} attention
before the show which perhaps they can
do down there). We think we should
ask a price that would net us
\$10,000.

Again, apologies for the delay.
Have a good summer - what
remains of it -

Best from us both -

Yours
Do

MARION KOOGLER McNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS

SAN ANTONIO 9, TEXAS

14 August 1964

Dear Edith,

I know that you are tucked away in Connecticut, sleeping under blankets and having lobster for luncheon each day, but I hope you will allow me to interrupt your reverie with the story of a rather amusing discovery we made in London.

We found at the Leicester Gallery two zinc plates etched by Pascin, the prints drawn from which served as invitations to a party given by Pascin, as the Pequin, in honor of Charles P. Farran on 7 July 1917 at the Carlos in New York.

The plates had been purchased from Horace Brodzky, who in the distant past had pulled one print from each plate. The zinc plates have been restored, and twenty-five prints are being drawn of each.

We have purchased both the plates and the entire editions.

In the course of the winter we will offer the prints for sale at \$100. each, and they will again serve as an invitation to a dinner party at which Pascin's menu will be duplicated. Isn't that a charming addendum to our publication of the sketchbook? By the way, the proofs of the plates both in color and black and white from Meriden are superb.

And at the present reading the Pascin show we are working on will have its New York showing at the Huntington Hartford.

We had a marvelous time in England and Ireland, doing enough to make the trip gratifying, and leaving enough undone so that we have to go back next summer.

I hope that your own vacation is as perfect as you merit, and that I shall have the pleasure of seeing you in the early autumn. Now back to those blankets and lobsters.

Aff+ly



For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

LOOK

COWLES MAGAZINES AND BROADCASTING INC. 488 MADISON AVENUE NEW YORK 22 NY MU 8-0800

ALLEN P. HURLBURT, *Art Director*

Sept. 2, 1964

Mrs. Edith Gregor Halpert,
Downtown Gallery,
32 East 51 Street,
New York City.

Dear Mrs. Halpert:

Enclosed please find Ben Shahn's original drawing
of Gandhi which we reproduced in our August 25, 1964
issue.

I am also enclosing another inquiry we received from
a reader, Mrs. Maurice Rosenbaum, who is interested
in this drawing.

Kind regards -

Sincerely,

Leemarie Burrows
Leemarie Burrows
Art Department

Encs.

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and publisher involved. If it cannot be
published after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
is published 60 years after the date of sale.

July 28, 1964

W. S. Budworth and Sons
424 West 52nd Street
New York, New York 10019

Gentlemen:

Would you please pick up at Parke-Bernet (from the Art Dealers Association Summer Show) one painting by George L.K. Morris entitled SANTO SPIRITO #3 and deliver it to Mr. Morris' studio.

This will be available as of Monday, August 3rd and the Dealers Association has asked that everything be picked up that day or as soon as possible thereafter.

The same arrangement for gaining access to Mr. Morris' studio should be used as was in effect this week. Contact the front doorman for admission to the back door of the Morris apartment at 1 Sutton Place South and place the painting in the studio. May we have a receipt afterward to indicate that the transfer was effected.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

Not to publishing information regarding sales transactions, or otherwise are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

The Soul of Man Is the Light of God



TEMPLE OF AARON

616 SOUTH MISSISSIPPI RIVER BOULEVARD
ST. PAUL 16, MINNESOTA • 698-8874

Bernard S. Raskas
Rabbi

Charles M. Wiesner
Cantor

Harold A. Bernstein
Executive Director

Martha Dworkin
Activities Director

Eugene J. Schway
President

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Vice President

Frank H. Schaffer
Vice President

Bernard Sweet
Secretary

K. S. Goldenberg
Treasurer

Harold M. Cohen D.D.
Rabbi Emeritus

Ben G. Nosowsky
Cantor Emeritus

September 1, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

There is a young lady who is an excellent artist from St. Paul. We have acquired several of her works and feel very fortunate. However, she is at the stage where she needs someone to represent her. Her name is Marilyn Goffstein and she now lives in New York City (507 W. 113th St. - Apt. 83). She will be phoning you shortly and I hope you will have time to see her.

Thanking you for your trouble, I remain

Sincerely yours,

Rabbi Bernard S. Raskas

BSR:cw
Airmail

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F

DONALD MORRIS GALLERY

August 28, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Have just returned from our vacation. Spent a miserable cold rainy three weeks in northern Michigan on Lake Huron. But it was a change and a good rest.

At this point we are trying to get organized, mail answered etc.. Will send you the information on the Rattner sales and a complete list of everything we have on consignment from you, as well as works sold.

We will send back to you next week the works you requested to be returned by Shahn, Davis and Dove. We shall send you a list of all of the pieces being returned and those, if agreeable with you, that we would like to keep on hand.

In the meantime, am enclosing a check for \$1,000 on account.

Awfully surprised that John Marin has left the gallery. Due to his long association and intimate knowledge of the gallery operation, I'm sure that his departure has left things in a chaotic state. It now, more than ever, seems like a very good thing that you are moving into smaller quarters and will be operating on a more efficient basis.

Hope everything falls into order as quickly as possible and that you will be able to get away for a winter vacation.

Florence sends her fond regards.

Best Wishes,



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August 28, 1964

Miss Loomaria Burrows
Art Department
LOOK Magazines and Broadcasting, Inc.
488 Madison Avenue
New York, New York 10022

Dear Miss Burrows:

Thank you for sending me a copy of your letter addressed to Mr. Frisoli. Enclosed you will find my copy which is self-explanatory.

While the Gallery will not open to the public until September 15th, there will be someone in attendance daily as of August 30th. Could you arrange to return the drawing of Gandhi, by Ben Shahn during the week. We will be most grateful to you.

Sincerely yours,

RSE/v

University of Notre Dame

Comptroller

Notre Dame, Indiana

COMPTROLLER

August 7, 1964

CABLE ADDRESS "DULAC"

Price to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert,
Director,
The Downtown Gallery,
32 E. 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert,

We today received a check for \$150.00 from
the insurance company for damage to a Hartley painting.

Enclosed please find our check in settlement.
We are extremely sorry for the delay but apparently the original
check must have been lost in the mail in February.

Sincerely yours,

G. E. Harwood
G. E. Harwood,
Comptroller

GEH:tw:
Enc.

Accepted
8/10/64
John F. [Signature]

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PO
Gerald
Samuels

BRADFORD JUNIOR COLLEGE
FOUNDED IN 1803 AS BRADFORD ACADEMY
BRADFORD, MASSACHUSETTS

SEPTEMBER 1964

TO THE DIRECTOR:

A LARGE MAJORITY OF OUR STUDENTS
VISIT NEW YORK DURING THE YEAR. WE
WOULD LIKE TO BE INFORMED OF YOUR
OPENINGS AND SHOWS.

WOULD YOU PLEASE PUT US ON YOUR
MAILING LIST SO WE CAN RECEIVE YOUR
ANNOUNCEMENTS.

THANK YOU.

SINCERELY,

Gerald Samuels
GERALD SAMUELS
CURATOR OF EXHIBITIONS

GS:J

C.A.S.

COMMITTEE OF ARTISTS' SOCIETIES

FOR A FINE ARTS PAVILION OF CONTEMPORARY AMERICAN ART
AT THE NEW YORK WORLD'S FAIR OF 1964-65
TECHNICAL SUPERVISION BY
THE AMERICAN FEDERATION OF ARTS
41 East 65th Street, New York, N.Y. 10021

YU 8-7700

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

September 1964

Dear Lender:

We are most grateful for your splendid cooperation and support by contributing, on such short notice, to the fine exhibition of AMERICAN ART TODAY which inaugurated the Pavilion of Fine Arts at the World's Fair.

Needless to say, without your help this great exhibit would have been impossible. We appreciate the spirit in which this challenge was met.

With good wishes,

Sincerely,

Hugo Gellert

Hugo Gellert, Chairman
Committee of Artists' Society

Enclosures

Hugo Gellert, Chairman

AMERICAN SOCIETY OF CONTEMPORARY ARTISTS/ ARTISTS EQUITY ASSOCIATION/AUDUBON ARTISTS/FEDERATION OF MODERN PAINTERS AND SCULPTORS/MUNICIPAL ART SOCIETY OF NEW YORK/MURAL ARTISTS OF THE UNITED SCENIC ARTISTS/NATIONAL ACADEMY OF DESIGN/NATIONAL ASSOCIATION OF WOMEN ARTISTS/ NATIONAL SOCIETY OF ARTISTS IN CASEIN/NATIONAL SOCIETY OF MURAL PAINTERS/SCULPTORS GUILD/SOCIETY OF AMERICAN GRAPHIC ARTISTS/ SOCIETY OF ABSTRACT ARTISTS/U.S. COMMITTEE OF THE INTERNATIONAL ASSOCIATION OF ART
Isabel Bishop/Rhys Caparn/Joseph Domarecki/Elizabeth Erlanger/Vincent Glinisky/Magnet Knapp/Jacob Lawrence/Louise Nevelson/Henry V. Poor/Philip Reisman/Umberto Romano/John Ross/Jane Swords/Helen Treadwell/Louis Tytell/Edgar I. Williams

Hudson D. Walker, Treasurer

August 31, 1964

Mr. Allen F. Marlbert
Art Director
Loak
688 Madison Avenue
New York 22, New York

Dear Mr. Marlbert:

I was very pleased with the reproduction of the Gandhi drawing and am grateful for the tear-sheets which were sent to us for our records, etc.

Late last week we received the enclosed check which - in the absence of our bookkeeper who is on vacation - I was preparing to deposit. I noted that all reproduction rights are listed on the reverse side and realized that our endorsement would be equivalent to permission given. We have had some correspondence in connection with this and your reply indicated that our invoice and the limited reproduction rights statement was acceptable. Will you therefore be good enough to have the check revised to correspond with the arrangements. Many thanks for your cooperation.

We are reopening the gallery on the 10th of September and I hope to see you shortly thereafter.

My best regards.

Sincerely yours,

ECB/mw

August 18, 1964

Mr. Edward J. Gallagher, Jr.
3501 Ednor Road
Baltimore 18, Maryland

Dear Ed:

How thoughtful of you to send me the catalog of the
Edward J. Gallagher III Memorial Collection.

The catalog is very handsome indeed and gives ex-
cellent indication of your good taste plus a cross
section of American art in its various manifesta-
tions. Naturally I was gratified to see repro-
ductions of paintings you acquired from this gal-
lery.

The gallery is closed for our usual vacation period,
until September 8, but I hope to see you shortly
thereafter. Meanwhile my very best regards to you.

Sincerely yours,

MB/BNH

For publishing information regarding sales transactions,
archivists are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 29, 1964

Associated Hospital Service of New York
80 Lexington Avenue
New York, New York 10016

Gentlemen:

With reference to our Group #60693, please note that John Marin Jr. - Account #7024241 - left the employ of The Downtown Gallery on June 26, 1964 and should no longer be included in our group.

Thank you for your attention to this matter.

Sincerely yours,

Richard F. Miller,
Secretary to Mrs. Halpert

APA

MRS. JACOB M. KAPLAN • SAG HARBOR ROAD • EAST HAMPTON, NEW YORK

Dear Edith,

Perhaps you have already heard- or read about- the exhibition in East Hampton. I was a great succes!! I am ever so grateful for your generous co-operation. Your objects were an important part of the show; the whirligig was especially popular.

The show got very good coverage in all the local papers as well as in the city. Stewart Preston gave it an excellent review, "one of the best", as did Charlotte Willard in the Post.

The most interesting thing here was the enthusiastic response from the local residents - to be expected- as well as from the summer residents and the many painters and sculptors who live down here, among them the avant guard and Pop crowd whom one would not normally associate with folk art. It drew the largest crowds to Guild Hall in its entire history in East Hampton!

The whole experience was gratifying to me. Again my personal thanks to you. I am sure you will be receiving a more formal acknowledgment from the committee.

I hope you are having a pleasant and restful summer.

With fond greetings,

Alise

East Hampton, August 5 1964.

August 31, 1964

Mr. Neil J. Ramella
South Starling
Pennsylvania

Dear Mr. Ramella:

As last I arranged to meet with Ben Shahn to whom I showed your snapshots. He reported that this was one of the pictures he made while working for the government and was among those lifted from his desk in Washington. He was so indignant that I could get no further information from him.

If at some future time you decide that you want to dispose of the picture let me know what you're asking and if it is low enough to make it possible for me to compensate him for his loss in the event the picture is sold I would consider it.

Meanwhile I am returning the photograph to you.

Sincerely yours,

BNH/en



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

July 28, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

My dear Edith:

I have just returned from a week on the West Coast, basking in the sunshine and dunking myself in the surf. It was such a pleasure to hear from you and to know that you are in Connecticut enjoying the leisure life.

If it is not inconvenient, we would like all the photographs and other material as soon as possible. Our show opens November 7 and if we can have the material by the 15th of September, this will be adequate to do a magnificent catalog. I already have Guy Emerson's foreword and it is most flattering. We are also using a favorite poem of Emily Dickinson. I will do a running commentary on the paintings and we will try to reproduce, in photo color and black and white, as many items in the show as possible. It may even be that we can reproduce all of them.

I have not had an opportunity to show the Audubon film but you can rest assured that I will do so at the first opportune moment and speak also for a complete series for the University of Arizona Visual Aids Department.

In regard to the job for which I was interviewed in New York, I declined to sign a contract for the present time but have given my word to reconsider it after the bird show is over, which will be near the first of the year. I have the yen to return to the East and especially the New York area. Could you use a good man?

Keep healthy and enjoy the loveliness of Connecticut and don't forget to put up the top on your convertible. I understand it rains in Connecticut from time to time!

With warm regards,

Sincerely,

William E. Steadman
Director

WES:mm

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August 13, 1964

Milton K. Arenberg, President
Robert Barclay, Inc.
1234 West Fulton Street
Chicago 7, Illinois

Dear Mr. Arenberg:

As you requested, I am listing the current insurance evaluation
of the painting by Charles Sheeler.

COMPANIONS

20 $\frac{1}{2}$ " wide x 13 $\frac{1}{2}$ " high

\$3000.

tempus

Sincerely yours,

BGH/rf



NATIONAL RELIGIOUS ART EXHIBITION

CHRIST - THE KING - THE CHURCH

THE NATIONAL INVITATIONAL ECCLESIASTICAL AND RELIGIOUS ART EXHIBIT, OCTOBER 8, 1964 THROUGH OCTOBER 25, 1964, AT
SACRED HEART SEMINARY, 2701 CHICAGO BOULEVARD, DETROIT, MICHIGAN. MOST REV. JOHN F. DEARDEN, HONORARY CHAIRMAN
~~FREDERICK COLOMBO, CHAIRMAN~~—REV. EDWARD J. FARRELL, DIRECTOR—RIGHT REV. FRANCIS X. CANFIELD—JAMES M. ROCHE
IRVING A. DUFFY—LIDO IACOBICA—RIGHT REV. EUGENE PADDOCK—WILLIAM WOOLFENDEN—CHARLES ADAMS—DON E. AHRENS—
HENRY M. HOGAN—FRANK PERRON—ZOLTAN SEPESHY—WILLIAM ROBINSON—JOSEPH D. BULONE—WALTER WIKOL—MRS. HARRY
L. WINSTON—WILLIAM J. MARKLEY—J. RUSSELL LONGON—REV. WILLIAM B. DAVIDSON.
JURY—WILLIS F. WOODS—MALCOLM LEIN—REV. CLEMENT McNASPY, S.J.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 19, 1964

for Moses

Mr. William Zorach
c/o Mrs. Edith Halpert
32 E. 51st St.
New York, N.Y.

Dear Mr. Zorach:

I hope you will permit me the liberty of this personal
note regarding the Fourth National Biennial Religious Art
Exhibition sponsored by Sacred Heart Seminary. I am sorry
to see that you have not as yet accepted our invitation to
exhibit. I am personally familiar with your work and have
a very high regard for it. It is my hope therefore that
you will decide to enter your work this year. Your accept-
ance would be a contribution of considerable value to the
exhibition and a personal favor for which I would be very
grateful.

Thank you,

Rev. William Davidson

(Rev.) William B. Davidson
Director

WBD:ap

*Write Sept 15
no answer*

The New York Times

TIMES SQUARE NEW YORK NY 10036 LACKAWANNA 4-1000

August 6, 1964

Sept

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Here is a selection of the pictures Sam Falk took of you several weeks ago. We didn't have a chance to use one at the time, but we are keeping a set in our picture files. Thought you might like to have some, too.

I'm also enclosing a couple of statements by Stuart Davis and George L. K. Morris that you lent me a while ago, and that I promised to return. I've enjoyed reading them.

I'm off now on a 5-week vacation, and will hope to be in touch with you when I return.

Sincerely,

Grace Glueck

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantzing, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

August 10, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

I hope that you have been enjoying a pleasant rest and vacation. At this time we are preparing to insure the work which will be included in the Davis exhibition. I am, therefore, enclosing a card which I should appreciate your filling out and returning to us at your earliest convenience.

The new galleries are taking shape beautifully, and, thanks to your cooperation we are looking forward to a very handsome opening exhibition.

We will be in touch with you again when the deadline approaches for work to be picked up.

Sincerely,

Marjorie Ruben

Marjorie Ruben

The Modern Museum asked us to get an o.k. from you for the loan of SALT SHAKER. Will you please include a note about this ? Thanks-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 31, 1964

Mr. Samuel J. Wagstaff, Jr., Curator
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford, Connecticut 06103

Dear Mr. Wagstaff:

As you will see from the stamped envelope I had addressed an envelope to you on that day and was just about ready to send you a check as well. However, the attorney for the Davis Estate called and advised me that no transactions of any kind relating to work by Davis could be consummated under any circumstances until we received the green light from the tax department. Evidently the inheritance tax field requires an exaggerated period for completion. We were also obliged to cancel all sales which had not been completed prior to payment. All this has been most embarrassing for me as you can well imagine.

In any event, would you be good enough to let me know what the status is in connection with the Davis silk-screen. Has it been reduced in size to fit the portfolio and how far advanced is this project in connection with Stuart's print. When I obtain all of the details from you I will discuss the matter again with the attorney and with Rosalie to ascertain what may or may not be done at this point.

I'm sorry that there have been so many delays but I'm sure you understand my position in the matter. Best regards.

Sincerely yours,

RGE/ew

HART PUBLISHING COMPANY

74 FIFTH AVENUE NEW YORK 11, N.Y.

Algonquin 5-4240

August, 1964

Harold H. Hart

Publisher

Dear Friend,

The copy we are sending along to you with this letter will appear in HART'S GUIDE TO NEW YORK CITY which will be published on Wednesday, September 9th. We should like to emphasize that there is no charge for this inclusion, and no obligation whatsoever on your part.

We are writing to ask if you would like to have a free enlargement of your write-up, mounted on a discreetly attractive plaque and very finely hand-screened in two subdued tones (approximate size: 9 x 14 inches). This entails no cost on your part. All we ask is a declaration in good faith that you will exhibit this plaque either in the window or on a wall of your establishment from September 9th on through October.

If you wish us to make such an enlargement, kindly return the enclosed form within the next five days in the return envelope. No postage is required. You will receive, before September 9th, an enlarged reproduction of the write-up.

Cordially,

HART PUBLISHING COMPANY

Treva L. Greenwalt

Treva L. Greenwalt
Promotion Director

HART'S GUIDE TO NEW YORK CITY consists of more than 1,400 pages, and contains 64 pages of maps in full color. The book, which will sell for \$7.95, will be distributed in all bookstores throughout the country. This volume will undoubtedly be on file as a reference in every major library throughout the world.

HART'S GUIDE TO NEW YORK CITY will be advertised in The New York Times, The New Yorker, The Saturday Review, Holiday Magazine, Gourmet Magazine, The Wall Street Journal, etc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

you kindly send me the dates of the catalogues and where the exhibitions were held so that I can refer to specific plates in the event that negatives are available. We will of course, supply the names and addresses of the prospective lenders--both museums and private collectors--so that the data will be complete. Fortunately, there are a number of institutions and collectors who own sizeable groups of Dove's work in the event that your representative will not have time to cover the entire area. In any event, I know that we can do a good deal towards simplifying the work of selecting specific examples.

I am pleased that the exhibition will be held during the summer as it will make it possible for me to take time out for a trip abroad and to see the museum and again have the pleasure of visiting with you.

Meanwhile, I send you warm regards.

Sincerely yours,

BBH/vb

For to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Maurine Rosenthal
1011 Amelia Street
Long Beach 7, Calif.
90807



Paid by Mail
~~Look Magazine~~
488 Madison Avenue
New York, N.Y. 10022

Attention: Mr. Charles Randall - Art Dept.

Phoenix Art Museum

Stuart Davis

1. New Mexican Peak

Oil

\$2500.

2. Pajarito

"

3000.

Marston Hartley

3. Landscape With Tree Branches

"

7500.

4. Lost Country - Petrified Sand Hills

4000.

John Marin

5. Mountains (Mangri de Christi) New Mexico

Watercolor

4500.

6. Rio Grande Canyon, New Mexico

"

3500.

7. Mountains, New Mexico

"

3500.

Georgia O'Keeffe

8. New Mexico - Near Taos

Oil

5000.

John Sloan

9. Corpus Christi - Procession, Santa Fe

"

6000.

Max Weber

10. April Snow - In Nevada

"

4500.

11. California Landscape

"

4200.

William Serock

12. Yosemite Falls

Watercolor

750.

13. Abstraction - Yosemite Falls

Oil

2500.

Photographs On Above 5/27/64

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission not both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. & Mrs. Lawrence Rockefeller

Mr. A. C. Bostwick

Col. Serge Obolensky

Mrs. Paul Gardner

Mrs. Charles Lincolnson

Mrs. Vincent de Roulet

Mr. Sandra P. Meyer

Mrs. William Paley

Mrs. Alfred Vanderbilt

Mrs. Edward Murray

Mrs. Douglas A. McGary

Mr. & Mrs. Joseph A. Shuman
~~Mr. & Mrs. Joseph A. Shuman~~

Mr. Charles S. Penson

Miss Orlan Woodward

Mrs. Thomas Hitchcock

Mr. Earl Smith

Mr. E. H. Gerry

Miss Eugenia Sheppard

With best regards,

James H. H. H.

TELEGRAMS AND CABLES:
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TELEPHONE
(KYEPORT 1984 (7 LINES))

PENGUIN BOOKS LTD
HARMONDSWORTH · MIDDLESEX

31 July 1964

Dear Sirs,

We would like permission to reproduce Ben Shahn on page 13 of the Catalogue of an exhibition of Ben Shahn paintings etc for a book called SHAKESPEARE'S PROBLEM PLAYS.

Also would you be kind enough to advise us of copyrights and an indication as to the credits.

Yours faithfully,

Mrs M. Bonorchio

for Art Editor

The Leicester Galleries
4 Audley Square
London W1

UB

Chairman and Managing Director: SIR ALLEN LANE, HON. D. LITT., HON. LL.D., HON. M. A.
Deputy Managing Director: H. F. PAROSSIAN
Directors: RONALD BLASS, EUNICE BROST, O. B. E. ANTHONY GODWIN, HANS SCHMOLLER
SIR WILLIAM EMERY WILLIAMS, C. B. E., HON. D. LITT.
Secretary: IAN C. DICKSON, F. C. A., A. C. W. A.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 13, 1964

Hudson Shipping Company
8-10 Bridge Street
New York

Gentlemen:

We have just received notice to the effect that a box marked No. 39607, New York, is being shipped via Avion Wingair LTA 49639, for the attention of the Downtown Gallery at the above address. The box contains three paintings by Frederik Otteman.

R. Meunier is the shipper and advised us that all the documents for customs, etc. have been sent to you directly.

While the Gallery is closed for the vacation period, there is someone here from 10:00-5:00, Monday-Friday, and will accept the delivery which, no doubt, has been pre-paid.

In any event, please advise us by mail immediately upon receipt, so that all the necessary arrangements may be made.

Sincerely yours,

EOB/rf

AGENCE MARITIME DELAMARE & C^{IE}

SOCIÉTÉ ANONYME AU CAPITAL DE 375 000 F

TRANSPORTS INTERNATIONAUX
MARITIMES ET AÉRIENS

EMBALLAGES

R.C. SEINE 85 B 24267

COMMISSIONNAIRE EN DOUANE AGRÉÉ N° 3029

21, 23, RUE LUCIEN SAMPAIX

PARIS (10^e)

C.C.P. PARIS 5047-48

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DOSSIER N°

39607

PARIS. LE 10 AOUT 1964 10

THE VOWNTOWN GALLERY
32 EAST 51 STREET

NEW YORK 22 -

This is to advise you that we have forwarded to you by
AVION WINGAIR LTA 49639

1 box, marked 39607 NEW YORK
containing

3 TABLEAUX D'OTTESEN qui nous ont été remis par
M. OTTESEN - PARIS

This shipment has been consigned to :

HUDSON SHIPPING
8-10 BRIDGE STREET

NEW YORK

to whom we have also sent all documents necessary for customs
clearance. This company will contact you as soon as the shipment arrives.

Hoping that the goods will reach you in good condition, we remain.

Yours truly,


R. MEUNIER

ASSURANCE COUVERTE PAR NOUS POUR UNE
SOMME DE 15.000 FR\$

AGENCES : LE HAVRE - ROUEN - BORDEAUX - MARSEILLE - DUNKERQUE - CORRESPONDANTS DANS TOUTS LES PORTS

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 31, 1964

Miss Grace Pratt
Woman's Day
67 West 44 Street
New York 36, New York

Dear Miss Pratt:

Thank you for your check in payment for restoration of
PORTRAIT OF WOMAN IN GREEN.

Sincerely yours,

RM/cw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 25, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Unfortunately the summer is over for our staff and we are hard at work on a bigger and better, etc., etc.

When talking to you last June, you told me that you definitely wanted space in our October number to make announcement of your new and larger quarters. Our copy deadline is September 1st, though we might be able to squeeze a day or two for you. But would you please inform me immediately as to the size of the space.

Enclosed is our rate card and please note that the lower gallery rates in the second column apply to you.

In avid anticipation of a two page spread, maybe in color. Perhaps the heat has got you too.

As ever, cordially,

Bill

William C. Bendig
Publisher

Enclosure - rate card

WCB:ab

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NORTON GALLERY AND SCHOOL
OF ART
PALM BEACH ART INSTITUTE

E. R. HUNTER, Director

PIONEER PARK, WEST PALM BEACH, FLORIDA
TE 2-5194

De Grasse Point, Ontario
August 16 1964

Mrs Edith Gregor Halpert
The Downtown Gallery
New York

Dear Edith:

As you know, the Norton Gallery has been actively searching for an important Stuart Davis painting for some time. My predecessor, Willis F. Woods, at the time he left for Detroit two years ago, had earmarked one or two of Mr. Davis' paintings for consideration, and one of the main reasons for my recent trip to New York was to close this deal. When I walked into the Downtown Gallery during this last trip (the date would have been in the middle or end of the week of June 7), I saw 'New York Mural, 1932' and at once asked you whether it was available. I was delighted when you consented to let the Norton Gallery have it, and asked you the following Friday to have it sent down to West Palm Beach.

No doubt you recall our conversation in which you impressed on me that it was only available for a Gallery or Museum Collection. My acquisition committee, which consists of Mrs Ralph Norton, John Maxon (and myself) at once gave their consent - in writing, as the Trust Company demands - and I communicated this information to you shortly thereafter.

I think I can say truthfully that the Norton Gallery has a higher average of quality and discernment in its permanent collection than the majority of Galleries of its size. Since we aim to show the development of American Art at its greatest period, it would be a shame to have to represent one of the greatest men of this period by a small work. I hope you and Mrs Davis will help us to acquire another landmark for our well-known Collection.

Sincerely
Bob Hunter

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I was very pleased to hear from Dr. Wijnenbeck regarding the Arthur Dove exhibition plans for next summer and hope that you will pay us another visit to arrange the necessary details. It will be a great pleasure to see you again.

My very best regards.

Sincerely yours,

MSA/v

Art. Artists from Hawaii
Pub release

Los Angeles Times

TIMES MIRROR SQUARE

Send photo
Doc

August 18, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I hope you finally made it home from that party at the World's Fair, because I was sorry not to see you at the end of the very enjoyable evening.

I am making an exhibition for the Los Angeles Municipal Art Gallery in Los Angeles, March 16 to April 16, at the de Young Museum in San Francisco, May 13 to June 13, and at the San Diego Fine Arts Gallery in July, 1965. Entitled "Pacific Heritage", this exhibition will present West Coast and Hawaiian artists whose work has definitely been influenced either by their own Oriental background, or by the Oriental works of art by which they learned to see.

my friend I recently spent a few days in Hawaii and there met Betty Ecke, and saw and admired her work.

I am eager to borrow for my exhibition the paintings titled "Embodiment", "Seals and Signature", "Pearls of Green", "Green Painting", "Summer and Macena", and "Claim of the Landscape". It may be possible to replace two of these by the paintings in the Weisman and the Schreiber collections.

I think that this exhibition will get more than the usual share of attention, and Jean Lipman has promised me the lead article on it for the spring edition of Art in America. She is eager to obtain at least three letterpress color plates for the article and is also considering having one of the artists in the show provide the cover for this issue. *Insul*

I am sure that you will see the value in this sort of exhibition for the artist involved and am hopeful you can help with the Art in America coverage.

I am sending several of Tseng Yu-ho's slides to Jean this week and it might be well for you to discuss the matter with her if my plans meet with your approval.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 13, 1964

Mr. Irving Mitchell Felt
Federation of Jewish Philanthropies
130 East 59 Street
New York, New York

Dear Mr. Felt:

I have just dropped in at the Gallery to attend to some important matters and found a copy of your letter to Mrs. Davis.

May I add my personal thanks to you for making the arrangements possible. In talking with Mrs. Davis, she emphasizes the fact that her mother was as delighted as she and the rest of the family.

I hope to see you in the fall when we reopen for the new season!

Sincerely yours,

EOH/rf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both sales and purchases involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Starling Rd., Croydon, N.Y.

Greetings from Fillmore, New York Aug 14

Dear Edith,

We are spending a very pleasant summer and hope that you are too. Time flies by so quickly. Midway is in the city the first half of the week - we have been going to Tanglewood over the week-ends and playing golf. Look forward to seeing you soon. Love, Edith Midway



POSTCARD

Mrs. Edith Halpert
Eden Hill Road
Newtown

Longmeadow Conn.

August 28, 1964

Mrs. Joan Ankrum
930 North La Cienega Boulevard
Los Angeles, California

Dear Joan:

You may recall that I telephoned you about two weeks ago, not only to say "hello" but also to get some records straightened out.

As I explained to you, John messed up our records so seriously by neglecting to enter receipt of consignments in our stock book, particularly in connection with out-of-town shipments.

In addition, the bookkeeper has taken off two months this summer and I am very eager to straighten out all my affairs before the season gets started and I become overwhelmed with telephone calls, visitors and "what-not". I do want to get the books set straight.

You may recall that I requested a complete record of all the consignments we have received from you, including the few paintings Morris brought in personally. Once I can compare this list with our records I can get everything settled very promptly and when the bookkeeper returns after Labor Day I can send you a check and the revised receipt. Would you ask Bill to send me the detailed lists of the paintings, including the date of shipment and the prices. The bookkeeping end will be very simple and it is not necessary to send a report of payments to us; merely, the detailed list of consignments with the titles, media, size and price. It is important to include the size as so many of the paintings have almost identical titles, especially so, "Man of the Shell".

The painters are coming in tomorrow and I expect to open up directly after Labor Day and after that, will not have time to fiddle around with stock books. Thus, I beg of you to rush the material to me immediately in order to make it possible for me to complete these records before next week ends. OK?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Per memo
address
Haags Gemeentemuseum Stadhouderslaan 41 / Postbus 72 Telefoon 514181

Hague, Holland

No.: 4647.64/H/Mwe. Real.

Onderwerp:

Bijlage(n):

WB/JaB

's-Gravenhage, August 18th 1964

Mrs. E. Halpert
The Downtown Gallery
32 East 51 Street
NEW YORK 22 (N.Y.)
U.S.A.

Dear Mrs. Halpert,

Our exhibition "NIEUWE REALISTEN" will close on August 30th in The Hague; almost all the works will travel to Vienna and Berlin where the exhibition will be shown after the closing in our museum.

In Vienna the show is to be held in the "Museum des 20. Jahrhunderts" from 18 September till 31 October 1964 and in Berlin in the "Akademie der Künste" from 16 November 1964 till 3 January 1965. To our great regret Mr. Marceau of the Philadelphia Museum did consent at one time to loan "Epoch" by Ben Shahn only for The Hague and not for the other exhibitions.

Knowing how many relations you have with collectors of works by Shahn we take the liberty to ask you again if you would have the kindness to mediate in loaning a work by Shahn for Vienna and Berlin, in order that they too will be able to represent this important artist with one work.

As we hold the responsibility for this exhibition as organizing museum a member of our staff will accompany the works during the transports. After the exhibition in Berlin is finished the works will be sent back to The Hague and will then be returned to the owners about 10 January 1965. Needless to say that the work will be insured from wall to wall on the conditions as stipulated by the lender. All costs for insurance, packing, transport, etc. are to be billed to us.

The exhibition has met with much sympathy in Holland and abroad. We realise that you have contributed much to this success and we want to thank you once more for your kindness in helping us.

With our kindest regards,

Sincerely yours,

Wim Beeren

Wim Beeren.

LIDICE, 1943

August 7, 1964

Mr. Joseph Gaer, Director
The Jewish Heritage Foundation
9640 Santa Monica Boulevard
Beverly Hills, California

Dear Mr. Gaer:

On June 22nd you wrote me that the printers should be
through with the Ben Shahn photographs on June 26th
and that you would be returning them at that time or
shortly thereafter. As we have not as yet received
these photographs, I wonder if you would be good enough
to follow through with your printer and see if these
cannot now be returned to us.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantlinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

August 25, 1964

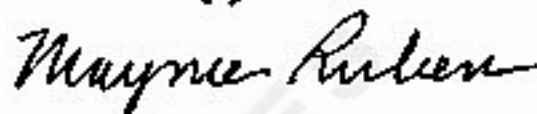
Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

We are in the process of finalizing our arrangements for the Stuart Davis show. May I remind you that the paintings should be here in Phila. at our Peale House Galleries, 1811 Chestnut Street by September 20th, and that the Budworth Company will be in touch with you about picking them up.

- and, of course, our thanks again for your help. We hope that you will be able to come in for our opening and the dedication of the new galleries.

Sincerely,



Marjorie Ruben

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GPO: 1964 O-9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

August 26 1964.

Dear Mrs. Halpert,

I have waited far too long to reply to your last letter, but I have been away and ill for some weeks.

You were very much in our thoughts when Stuart Davis died. It is indeed a great loss and here it was particularly regretted, as I am sure you will know.

Here at the Embassy, we would be happy at any time to show an exhibition of any size of the work of Stuart Davis, or to collaborate with one of the big London galleries in such an exhibition. I thoroughly understand what you say about the few works for sale, which would naturally diminish any interest that John Kasmin might have. If it will be possible to go ahead with plans for an exhibition, small or large, do let me know and I shall be happy to take up the matter with my colleagues on the continent where museums or galleries might share costs.

All best wishes.

Yours sincerely,

(Dictated by Mr. Mason and signed in his absence)

Francis S. Mason
Cultural Affairs Officer.

Mrs. Edith Halpert,
Director,
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.
USA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 13, 1964

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

I just got word to the effect that the photograph is back and we are now sending a list of photographs to be printed so that I may send them on to you shortly. A few more interesting paintings and sculptures have turned up and I will send the photographs of these as well, so that you may make your final choice.

This summer sure has been a "bust" as far as I'm concerned. To date I have had no vacation whatsoever, and am tired, grouchy, etc. If I get an invitation to your painting, perhaps I will see you. I may remain in Arizona for a spell. I could dream, no?

Sincerely yours,

EOH/rf

August 13, 1964

Mr. Alfred H. Holbrook, Director
Georgia Museum of Art
The University of Georgia
Athens, Georgia

Dear Mr. Holbrook:

Thank you so much for your very kind letter. I was please also to read your latest annual report and the News Bulletin. You certainly have made a great contribution to that area.

My gift will not be installed for about two years because so much has to be done in the way of building the many lesser details involved. The work will be installed in a separate wing which will be known as "Gallery of Twentieth Century Modern Art." By request, my name will not be used as I am hoping that the many gaps in the collection will be filled to additional gifts from other dealers and collectors, since the Corcoran Gallery of Art is in the national capital of the U. S. A. Naturally, I hope that many visitors will enjoy my paintings and sculptures as much as I have, and that the new gallery will stimulate others to contribute to their own locale as well.

Again I thank you and at the same time congratulate you for starting and continuing the project in Georgia.

Very best regards,

EOH/rf

August 7, 1964

Mr. E. R. Hunter, Director
Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Bob:

Shortly after Stuart Davis passed away, the attorney for the estate communicated with me and blocked all sales. I explained to him and to Mrs. Davis that you had requested shipment of this painting several days before the sad event and finally convinced them that, under those circumstances, I was committed to the arrangement for the sale to the Norton Gallery.

Consequently, if you have the written approval of all three members of the acquisition committee, I would suggest that you write me a formal letter, referring to the date of your visit and choice of the painting, which occurred considerably before. In writing, please be sure to specify the date of your visit and my agreement to sell it to the Norton Gallery. The date of payment is of no consequence in this case. It is merely the decision of sale and purchase. This will make it much easier for me to complete the transaction at the price quoted.

I look forward to hearing from you shortly. Incidentally, all mail may be sent to this address as I am spending most of the summer at the Gallery.

My best regards.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD • Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 • Telephone REGent 1719

21st August, 1964

Mrs. E. G. Halpert,
32 East 51 Street,
New York 22,
New York.

Dear Mrs. Halpert,

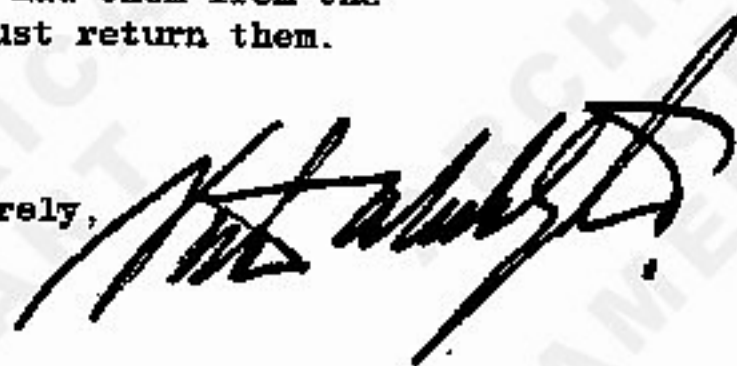
On receipt of your letter we collected together the ten remaining Maron Water Colours, (some of them were on exhibition in places other than our gallery). These are now here and we are unframing them and will have them ready to dispatch to you by air. Would you please send us a note or an LT cable when you have effected insurance, and on receipt of this we will dispatch them.

We are sorry that the total stock is being withdrawn by quite understand that you are possibly in a temporary difficult position in the matter.

It is quite clear to us that having had them from the Downtown Gallery that that is where we must return them.

With best wishes.

Yours sincerely,



ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles Calif. 90069

OLympia 7-1549

August 27, 1964

Dear Edith,

Please forgive the delay in getting this off to you. As you see, it's not totally complete, as I can't find a record of the prices of some of the pastels. I'm not sure that we put any prices on them, as we felt we should leave the pricing up to you, and so forth.

We are quite wild with joy, as we have just got the go ahead on our new quarters. We will have about 3 times the space than our present location--not so much in actual exhibition space, as in storage and gallery operational space. But 16' ceilings, a second floor for a private showing room, and a roof "garden", really, what we will use for sculpture and opening night entertaining. An elevator takes us right to the roof. We plan to open Oct. 12 with a Lundeborg show. Then Morris. Hope you can be here. Our new address will be 910 La Cienega--in this same block, to the South. We are magnificently located next to the new David Loewi headquarters on one side, and on the other two of the really top good decorators. To the South of us are opening the new galleries. All of our artists are thrilled, and all agree we will be like a little museum in stature. Fred Wight, who saw it yesterday, was quite stunned. Morris is working hard. Will write you more fully later. We all send love.

Joan

ART GALLERY



UNIVERSITY OF NOTRE DAME, NOTRE DAME, INDIANA

July 31, 1964

Mrs. Edith Halpert
Director
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

In answer to your letter of the 20th, our comptroller at Notre Dame has not yet been able to find the details of our receiving \$150.00 on the insurance claim for damage to a Hartley painting. The comptroller's office is working on this, and you will be hearing from us shortly regarding the reimbursement on your claim.

Just today we received assurance that this will be cleared up as soon as possible. I hope that you are enjoying a restful summer, and keeping cool somewhere where this is possible.

Yours very cordially,

Anthony Lauck, C.S.C.

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL:cmr

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ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

4 AUDLEY SQUARE
LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDON W1

NEB/AM

20th August, 1964.

Mrs. E.G. Halpert,
The Downtown Gallery,
32, East 51 Street,
New York 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

I am going away on holiday for a month as from next Monday and so I am hastening to send you a statement of account of the Ben Shahn exhibition. We have instructed our bank to remit to you on account the sum of 2000 dollars. The money is coming in quite quickly, and the balance of payment will follow in a short time.

It was a great pleasure to do the show and I hope that Mr. Shahn and yourself are satisfied with the results.

I hope to be over in November and am very much looking forward to seeing you. I have an interesting proposition to make to you.

If you have any queries about this account, would you please get in touch with our Company Secretary, Mrs. C. Cook, who will, of course, be able to help you.

With kind regards from us all,

Yours very sincerely,

Nicholas E. Brown

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20 August 1964

Miss Treva L. Greenwalt
Mart Publishing Company
74 Fifth Avenue
New York 11, N. Y.

Dear Miss Greenwalt:

Enclosed is the write-up for the American Folk Art Gallery and The Downtown Gallery. For various reasons, among them the unacceptability of the copy, we would prefer not to be listed in this edition of Mart's Guide to New York City.

We would appreciate being notified of the next edition so that we might be included.

Sincerely Yours,

Richard S. Cleveland

Incidentally, any publication may run the story since it is now in the public domain, and without cooperation frequently contains a good deal of misinformation.

May I hear from you shortly.

My very best regards,

EOH/rf

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in person, but now I would love it if you could have it sent to us whenever you can. If you will let me know where to send the check, I will immediately send you the full amount, a fact about which I am inordinately pleased. At the risk of becoming a real pest, there is another painting in your gallery which I am turning green with greed for: Dove's OUT THE WINDOW, a 1940 oil you showed us last time we saw you, and which literally took my breath away. The size is 21 x 15, and you said \$3500. Every time we see a painting we like, I remember that Dove, and all the other pictures pale into insignificance. Please let me know whether we may buy that sometime soon; I break out into a sweat of possessiveness every time I think about it.

Did you have any chance to really rest in Connecticut this summer? God knows you deserve it. Come to think of it, I suddenly realize while I'm writing this that my last real vacation was four years ago. Next summer Dory and I will have to go someplace remote, without phones or people, and really get a rest. I must admit I'm tired.

Well, we will look forward to seeing you in the fall; in the meantime you will hear from us again, and please let me know where to send the money for the Marin. And about the Dove!!

Can't you make a trip out here sometime?

Love,

Andor

August 3, 1964

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

I was delighted to hear from you and sense your enthusiasm about your forthcoming exhibition. Naturally, I will do all I can to cooperate in this fascinating project and will certainly have all the photographs in your hands by the 15th of September. Meanwhile, I will see what we have available immediately and will send through an order for the balance and hope that our photographer will return from his vacation long before the 1st of September, so that he can have the prints ready for mailing to you shortly thereafter. In any event, I will follow through, as I doubt whether I will have much of a vacation this summer for various reasons, among them the complete hand inventory and nice clean new stock records for the coming season and thereafter. If it were not for this special task, I probably would have joined you in your dunking. Some people have everything - a pool in the front yard and an ocean with quick flying facilities.

As I want to lead a more leisurely existence in the future, I just engaged - on a tentative basis - someone to assist me. This is purely on a trial basis, to ascertain whether we have a rapport and whether his excellent experience fits in with the D.G. pattern. This time, I am being very careful as I don't want to make any more mistakes in that connection. I will keep you informed about the situation and perhaps we can talk later about your next-to-the-last paragraph. Your letter arrived exactly two days after I made the commitment. I'm crossing my fingers in the hope that I can take time out to be present at your opening as I am really very eager to see the exhibition you are assembling - and to see you, of course.

With best regards.

As ever,

EGH/tm

ANSLEY GRAHAM'S GALERIE INTIME
MODERN FRENCH PAINTINGS SHOWINGS BY APPOINTMENT

Aug 6

Dear Mrs Halpert
your letter of the 3rd received.
I shall be glad to send the
Davis on for your approval
if it is not sold in the mean-
time. Enclosed is color slide
which may be of help to you
I leave for Europe on Sept 13.
So if I send it on I should
like to have it back prior
to that time.
If you donot have any
interest after seeing

20 August 1964

Miss Marjorie Ruben
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 19102

Dear Miss. Ruben:

Mrs. Halpert has asked me reply to your letter of the 18th
relative to the informal photographs of Stuart Davis for the
Inquirer article.

A commercial studio here in New York has the negatives and
I believe some prints of the sort you need. I think it would
be most expeditious if you contacted them directly. The address
is as follows.

Conway Studios
45 West 57th Street
New York, N. Y.

Mrs. Halpert sends her best regards.

Yours sincerely,

Richard S. Cleveland

I have just cooked some
of the apples - a bit of brandy
& lemon juice. What perfume!
Albert would be proud of me.

Love from Wilhelmine.

Dorothy Widomack

August 31, 1930

July 31, 1964

Mr. Germano Facetti, Art Editor
Penguin Books Ltd.
Harmondsworth, Middlesex
England

Dear Mr. Facetti:

You have our permission to reproduce the Ben Shahn **SHAKESPEARE**, 1954, with the credit line, "Courtesy of The Downtown Gallery".

As the Gallery is closed for the summer and the bookkeeper is not here, our invoice will be sent at a later date.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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LONDON W1

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NEB/AM

12th August, 1964.

Mrs. E.G. Halpert,
The Downtown Gallery,
32, East 51 Street,
New York 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of August 3rd. I have made no plans to return the remaining pictures because I was waiting for news from Denmark. If neither of us receive such news, perhaps you would write to let me know when you want the things shipped back?

I am so glad that you are managing to take a rest for two or three weeks and am sorry that your move of premises has been delayed.

I hope to see you if I come over in November.

With kind regards from us all,

Yours very sincerely,

Nicholas Brown

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August 5, 1964

OR 4-0430

This Week Magazine
Art Service
485 Lexington Avenue
New York, New York

Gentlemen:

On June 25th I sent you a check for \$4.95 for a reproduction of THE
GRAND TETON by Robert Wood. This was to be sent to me in care of
Ernest Parmentier, Apartment 6C, 780 Greenwich Street, New York, New
York.

Please follow through on this and see what has created the long delay
in sending this picture.

Thank you for your cooperation.

Sincerely yours,

Richard F. Miller

Rec'd
10/19/64

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purchaser is living, it can be assumed that the information
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August 3, 1964

Mr. Ansley Graham
Galerie Intime
1542 Kelton Avenue
Los Angeles 24, California

Dear Mr. Graham:

Thank you for your letter and the enclosed snapshot.

As it is very difficult to judge the painting from the Polaroid shot, particularly since the subject is rather "off-beat" for that period, I am in no position to make any decision by mail. If you would consider sending on the original (unframed) for our consideration, I will be very glad to consider the acquisition. However, the Gallery is closed during the two summer months and I would suggest that you send it on to us the latter part of August, when I can arrange to have someone on the premises to accept any shipments if they are prepaid. The porter, who will be on hand in my absence, naturally cannot make any payments by check or otherwise.

Any correspondence sent to this address will reach me wherever I may be on my vacation.

Sincerely yours,

EOH/ta

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



NATIONAL RELIGIOUS ART EXHIBITION

CHRIST -|- THE KING -|- THE CHURCH

THE NATIONAL INVITATIONAL ECCLESIASTICAL AND RELIGIOUS ART EXHIBIT, OCTOBER 8, 1964 THROUGH OCTOBER 25, 1964, AT SACRED HEART SEMINARY, 2701 CHICAGO BOULEVARD, DETROIT, MICHIGAN. MOST REV. JOHN F. DEARDEN, HONORARY CHAIRMAN—FREDERICK COLOMBO, CHAIRMAN—REV. EDWARD J. FARRELL, DIRECTOR—RIGHT REV. FRANCIS X. CANFIELD—JAMES M. ROCHE—IRVING A. DUFFY—LIDO IACOBICA—RIGHT REV. EUGENE PADDOCK—WILLIAM WOLFENDEN—CHARLES ADAMS—DON E. AHRENS—HENRY M. HOGAN—FRANK PERRON—ZOLTAN SEPESHY—WILLIAM ROBINSON—JOSEPH D. BULONE—WALTER WIKOL—MRS. HARRY L. WINSTON—WILLIAM J. MARKLEY—J. RUSSELL LONGON—REV. WILLIAM B. DAVIDSON.
JURY—WILLIS F. WOODS—MALCOLM LEIN—REV. CLEMENT MCNASPY, S.J.

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August 3, 1964

The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

In reply to your letter of July 21, we do assume the shipping charges and insurance but we have no way of taking care of the packing coming from the artist.

The size of the paintings may be about 4ft. by 6 ft. Any size to approximate these dimensions will be accepted.

Thank you for your interest in our exhibition.

Sincerely,

Mrs. L. K. Bower, Sec.

ap

24th August 1964

Dear Mrs. Walpert:

I am writing to you at the suggestion of Jay Weber.

I have an excellent gallery in Great Neck — and would very much like to have a Weber show. There are many aspects to this project which I feel can best be explained in person.

Would you be kind enough to let me visit you? Anytime, any place (N.Y. or Conn.) at your convenience.

Please — let me hear from you. Thank you.

188 Kings Point Road
Great Neck, N.Y.
516-HW-2-2693

Sincerely yours,
Joan Awnet

Monday, June 29, 1964

456 Architects and Sculptors Submit Plans for Fountain on the Parkway

The first competition by the Fairmount Park Art Association for the design of a \$500,000 fountain at 16th st. and Benjamin Franklin Parkway has drawn 456 architects and sculptors from 44 states.

The entrants will be working

in secrecy and spend as much as \$5,000, to win the \$12,500 first place award.

Two architects, two sculptors and a Philadelphia lawyer will spend the weekend of Nov. 13 judging the submissions.

Ten prize winners will be announced.

Seek the Finest

"This is a very interesting project," said Philip Price, Art Association president, "because it is a new and expensive effort to get the very finest fountain in the central part of our great city."

He explained that while the association has purchased and commissioned art for Fairmount Park in the past, the competition is the first of its kind for the association.

"It's the best possible way to bring out the best talent. The competition is unusual," he said, "because of the abnormal amount and number of prizes."

Usually, three or four prizes of a few thousand dollars are available, but in this competition the 10 prizes total \$35,000. Five of the prizes are \$1,000 each for honorable mention.

To Be Placed Atop Garage

The fountain will be located in the square bounded by 15th, 16th and Arch sts., and John F. Kennedy blvd. at the eastern end of the Parkway.

It will be placed in a 90-foot wide circular basin atop the underground garage being constructed at 15th and Kennedy blvd. for the new Municipal Services Building. Terraces, trees and shrubs will be placed around the street-level plaza above the garage.

Architect Norman Rice, named technical advisor for the

competition by the art association, said the number of entrants was "rather good." When first advertised, Rice received 1,000 inquiries.

He estimated that of the 456 registrations, about 150 will actually submit proposals by the Oct. 30 deadline.

Expect Weird Designs

"Undoubtedly," he said, "the proposals will include some weird and controversial designs. You'll always get some of them. But all of them will be interesting."

Rice said the competition is open to both architects and sculptors so the result may produce either a single piece of sculpture or an architectural effort, such as a series of basins.

A difficult challenge in the competition, he said, is the requirement that the entrant design a fountain that is attractive when the water is on and when it is off in the winter.

Members of Jury

The jury that will spend a weekend judging the proposals includes Price, a Philadelphia lawyer and member of the Art Commission; Paul Rudolph, New Haven architect and chairman of the department of architecture at Yale University; I. M. Pei, New York architect who designed the Society Hill Towers apartments; Jacques Lipchitz, of Hastings on the Hudson, N. Y., sculptor, who recently exhibited his works at the Art Museum, and Theodore Roszak, nationally known New York sculptor.

Winning the competition does not guarantee the fountain will be erected.

Public Property Commissioner Charles G. Day said that

it is unlikely the jury's opinion would be rejected. However, he said if the jury indicates the winners are only the best of what was available, and not outstanding, the submission may not be approved by the city.

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4 AUDLEY SQUARE

LONDON W1

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NEB/AM

1st August, 1964.

Mrs. E.G. Halpert,
The Downtown Gallery,
32, East 51 Street,
New York 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

I am enclosing a letter which we have received this morning from Penguin Books Ltd. Perhaps you would like to discuss it with Mr. Shahn and reply to it when convenient. Personally, I should be inclined to let them do it.

Our Company's Secretary is away on holiday until August 12th and when she returns I will be sending a full statement of the results of the show to you.

With kind regards from us all,

Yours sincerely,

Nicholas E. Brown

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August 18, 1964

Mr. Victor Waddington
The Waddington Galleries
2 Cork Street
London W.1, England

Dear Mr. Waddington:

I have just stopped by at the gallery and learned that there has been no response to my letter addressed to you on August 4. As this is a very important matter I hope to have your acknowledgment by return mail which will reach me wherever I may be. I repeat that the transaction was made with The Downtown Gallery and must be carried through accordingly to release you from any complications.

With very best regards,

Sincerely yours,

MB/KBH

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28 August 1964

Mr. Jeffrey Clements
Oliver Baker Studios
243 East 10th Street
New York, N. Y.

Dear Mr. Clements:

We should appreciate having the following prints as quickly as possible.

ARTIST	TITLE	NUMBER	QUANTITY
✓ Baskin	Distinguished Artist	30-919	3
✓ Baskin	Composers of Musical Com.	33-745	2
✓ Bruderson	Man	39-970	2
✓ Dickinson	Still life with apples	30-912	2
✓ Graves	Offering	30-123	2
✓ Kuniyoshi	Head	29-310	2
<i>no</i> ✓ Kuniyoshi	The Dream	1863	2
✓ Levine	Aid to Digestion	29-060	3
✓ Madeline	Woman on Horseback	30-263	2
✓ Sheeler	Kitchen-Williamsburg	7433-13	2
✓ Sheeler	Counterpoint	4267	3
<i>Wesley</i> ✓ Stella	Self Portrait	30-264	3
✓ Marin	(photograph enclosed) to indicate printing	12-060	2

Yours sincerely,

R. S. Cleveland

Separate list

✓ Photograph - open door, 3 photos
 ✓ ~~Stella~~ Statues - Poltron 3
 " " Ritual 3
 " " Opera I 3
 ✓ Weber Dances 5
 ✓ Morris Santa Spinto 3
 ✓ Marin St. Pauls 3

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September 2, 1964

Mr. John Covles
2318 Park Avenue
Minneapolis, Minnesota

Dear Mr. Covles:

We understand that you have presented the paintings listed below to an institution. Is it the Minneapolis Institute of Art? Would you be kind enough to let us know for our records.

Thank you for your courtesy.

Sincerely yours,

Georgia O'Keeffe
Marsden Hartley

Pedernal - From the Ranch #1
Church at Head Tide #2

Gilbert Menemsha Mass July 30 64

Edith Dear:

I am sending this to Newtown in the optimistic hope that you are now settled in for the summer, and that your real estate problems are at least well under way to being solved.

We have surely missed you these many weeks, though it is just as well that you never got up here for the weather has been poor---typically New England, foggy, drizzly, sunny and then foggy again. Also my back has never quite got itself into normal health and I've had to spend much too much time in a position Proustian, whilst making the editorial revisions of my manuscript. The book was, I noted, already talked about in this week's Publishers Weekly, in which the publisher, Putnam's sent a release reading in part that my novel (the title is AMERICAN CHROME) will be Putnam's major fiction selection for 1965. This kind of talk this far in advance is what I, as a practitioner these days of the Third Process, like very much.

Virginia and Holly attend the modern dance (exercise) sessions here at the community center twice a week, very strenuous sessions they are too, and after they finish they rush home and gobble up fried clams and blueberry pie. Who wins? This is a lovely isle, and I hope that August brings with it the weather worthy of such a beautiful spot. I rented a TV set to watch the GOP convention. Better I should have saved my money. For the forces of Goldwater caused me many terrifying moments. Make no mistake, this gang of fascists will expend millions of dollars, as well as effort and yes, violence, to catapult their man into the White House. Meanwhile I do wish the Negro leaders would get a single message across to their people: forget violence, riots, etc, for the time being and start getting registrations for voting next November. If the Negro thinks he has it bad now, let him wait until Barry Goldwater is president. Oy vey. I loved what Ricard Rovers said in The New Yorker piece on the GOP. He said: "Goldwater is as American as Appel Strudel." I also like the current mot: A movie based on the life of Goldwater is going to be made by 16th Century Fox.

I have been asked to write a big piece for the New York Times Sunday Book section, and I am getting this underway this week. I imagine it will be published sometime during the late fall. I said I couldn't do it until late winter, and Francis Brown, the Times editor told my agent: "My God, do we have to wait that long!" Which made me feel very good indeed. The piece will be about the observations of the changes that have taken place in American writing and publishing mores during the time I was abroad, coming back to the USA and like a literary Rip Van Winkle awaking to the new world around me. I expect to make some delicious comments on the publishing (merchandising scene) as well as the rise of pornography.

If you don't go to Honolulu, do please come up here, even though there is no weather guarantee such as in Hawaii. You can fly up in less than two hours, I understand. And the lobster is nothing less than fabulous. The bedrooms have double bunk beds, but they are comfortable, a kind of wooden Pullman berth with foam rubber mattresses...oops---Virginia just reminds me that her mother arrives next week for a month. I'd totally forgotten, as Freud knew I would. But better yet, there is the Menemsha Inn, very close by and very

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Phone Father
Vmm

August 26, 1964

Mr. Richard Waddell
Grippi and Waddell
905 Madison Avenue
New York, N. Y.

Dear Mr. Waddell:

For our opening exhibition here we selecting an important group of drawings and are very eager to add to this the O'Keeffe charcoal DRAWING IV dated 1939 which your mother purchased in 1961.

Would you be good enough to let us know whether this will be available next week and how it is to be credited in the catalogue? Since the latter is going to press practically any moment I would greatly appreciate a telephone call from you. I have tried to reach you unsuccessfully.

Your cooperation will be greatly appreciated.

Sincerely yours,

EOHnb

EDWARD H. BENNETT JR. ARCHITECT

80 EAST JACKSON BOULEVARD

CHICAGO 4 ILLINOIS

WABASH 2-6444

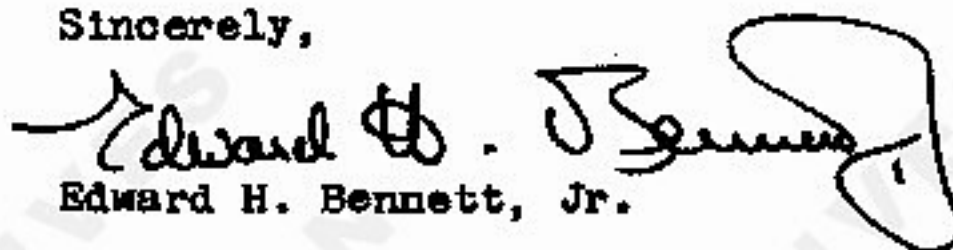
July 31, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

My stepmother in Tryon, Mrs. Edward H. Bennett, Sr. is going to make arrangements for the packing and shipping of the John Storrs metal sculpture "Cock of the Morning" to W.S. Burdworth & Sons for holding until your exhibit. I have suggested that she ship it about September first, so that it should arrive about the time of your return. I am arranging to have it insured during its journey and the shows in New York.

Sincerely,


Edward H. Bennett, Jr.

EHBJR/ph
c.c. W.S. Burdworth
D.R. Booz

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

35½ EAST 88th STREET, NEW YORK 21, N. Y.

(212) UN 1-8278

SKOWHEGAN, MAINE

(207) 474-9345

August 18, 1964

Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York, New York

Dear Mr. and Mrs. Lowenthal:

I can't tell you in words how thrilled we were to learn from Edith Halpert that you are going to give a scholarship to Skowhegan in honor of Stuart Davis.

We have been having such a truly creative and great year I wish you and Edith could have visited and seen some of what has been going on. I hope that I have captured some of it in the movies I have taken during this summer. Sometime this fall, I should love to have you see them.

After we leave Skowhegan about the middle of September, I plan a week at our house at Fire Island Pines doing nothing but resting. Soon after that, I shall get in touch with you about your gift. We should discuss the method for awarding it. You doubtlessly have some ideas which we of course would want to carry out.

On behalf of all our Trustees and Governors, I send you our deepest gratitude.

Sincerely,

John Eastman, Jr.
Director

je/ms

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THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

August 17, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

There is absolutely no need to wait until the official invitation comes out for the Bird in Art show to ask you to the opening. This is more than an official invitation; it is a very personal one - one which I hope you will accept and I do hope you will remain in Arizona for a holiday. I am sure we could make your stay a pleasant and rewarding one. I want no refusal.

We are looking forward with great pleasure to receiving the photographs and are also anxiously awaiting your official loan list for the Bird in Art. The show is turning into a smash and I am certain it will be the best one we have done to date.

Hope you are behaving yourself, but having fun.

Sincerely yours,

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August 24, 1964

Mr. John D. Frisoli, President,
Scientific Model Airplane Co.,
113 Monroe Street,
Newark, N.J. 07105

Dear Mr. Frisoli,

The Ben Shahn drawing of Gandhi in the August 25th issue of LOOK is owned by the artist. I am therefore sending your letter to his dealer for further consideration. You will undoubtedly hear directly from Mrs. Edith Gregor Malpert, of The Downtown Gallery, 43 East 51 Street, New York City.

Should you like another copy of the reproduction of the drawing as it appeared in the magazine we will be glad to send it to you.

Sincerely yours,

Leemarie Burrows
Leemarie Burrows
Art Department

EC:
Mrs. E. G. Halpert ✓

20 August 1964

Mr. Robert Jay Nisch
251 West 71st Street
New York 23, N. Y.

Dear Mr. Nisch:

The Downtown Gallery is closed for the summer and will not reopen until the early part of September.

The Director, Mrs. Halpert, has for many years been associated with the work of Kuniyoshi and will, I am sure, be able to be of assistance in making a valuation of your painting. I shall bring your letter to her attention upon her return. You may expect to hear from her about the 15th of September or very soon thereafter.

Sincerely yours,

Richard S. Cleveland

F

General Board of Evangelism



The Methodist Church

1908 GRAND AVENUE
NASHVILLE 5, TENN.

August 6, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We have returned the Rattner painting of the MARTYR to you through the Art Cart, Inc. people.

The Abraham Rattner "Crucifixion" has been shipped as instructed to Mr. Graham Porter, Commerce Trust Company, Kansas City, Missouri. We have affixed the Downtown Gallery label to the painting as you have requested.

Unfortunately, our instructions got garbled and Art Cart failed to build us a separate case for the shipping of the "Crucifixion" painting, so it was necessary for us to make another case at Purdue in order to ship the "Crucifixion" to Kansas City. However, it was properly and carefully crated with a new case and should arrive on time and in excellent shape.

Every indication is that more than 15,000 persons viewed the exhibit, which means that many people in the Convocation got back to see it two or three times. It was in a very fine location.

The enclosed critical review from THE NASHVILLE TENNESSEAN will tell you something about the exhibit as a whole. Unfortunately, we did not get a similar coverage from our local papers in Lafayette, since none of our art editors from the Indiana papers were there. However, there was an additional 1200 people who were in on "Meet the Artists" sessions, so the art exhibit became very much the talk of the Convocation.

I am returning to you the two glossy prints which you sent to us for publicity purposes.

Sincerely yours,

Howard Ellis
Howard Ellis

HE:s,

Enc.

August 6, 1964

Mr. Irving Brown
1500 Carroll Street
Brooklyn, New York

Dear Mr. Brown:

I am returning herewith a check made out to Rose Moscovita, which was sent to us in error.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

SEP 7 1964

ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

1 September 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

You are probably mystified at receiving three more Dole collages, each from a different place. I am mystified myself at why things never seem to get back where they belong, and, of course, never on time. I hope you received them in time and in good shape. I'm enclosing an invoice for these:

Minuta shipped from the Rex Evans Gallery

Agon Again shipped from the La Jolla Museum

Encomium shipped by me via Bruggers in Los Angeles

Mrs. Warren Tremaine is coming in to see the Doles in your opening show. She has one already, but wants another. Mrs. Burton Tremaine has asked me to let her know when I have a whitish Dole, and I believe she might be interested in "Hill Town" or "Ad Hoc".

I do hope you like this last group, and have wonderful success with it. Warmest regards.

Very sincerely,

Esther B.

Esther Bear Gallery

EB:pd
encl.

Telephone 969-0685

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 31, 1964

Santini Brothers
447 West 49th Street
New York, New York

Gentlemen:

The Stuart Davis painting *BLIPS AND IPS*, which was to have been part of the shipment to Carnegie Institute, has now been returned here to the Gallery from the Museum of Fine Arts in Houston.

This painting can now be picked up at your earliest possible convenience for shipment to Carnegie. Please telephone ahead (as the Gallery is officially closed) to let us know when this pick-up will be made. The early part of the week would be the best for us as we are all trying to get away for our vacations.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

C: Miss Alice Davis,
Carnegie Institute

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ANSLEY GRAHAM, O. CALERIE 1 MAY 1946

The color seeds purple

advised me

Sincerely,

James L. Latham

Please return seeds when finished!

[illegible]

So, we have $\frac{1}{2} \times 100 = 50$ and $\frac{1}{2} \times 100 = 50$.

Page 10 of 10

1. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

2019

SECRET

1. What is the purpose of the study?
 2. What are the research objectives?
 3. What is the research methodology?
 4. What are the results of the study?
 5. What are the conclusions of the study?
 6. What are the limitations of the study?
 7. What are the future research directions?
 8. What are the contributions of the study?
 9. What are the implications of the study?
 10. What are the key findings of the study?

1245 KELLON AVE. LOS ANGELES, CA • TELEPHONE BRANCH 7-8942

biochemical and molecular biology of the cell. The book is written for students and researchers alike. It is a comprehensive and up-to-date review of the field, and it is a must-read for anyone interested in the field.

The Corcoran Gallery of Art
Washington 6. D. C.

OFFICE OF THE PRESIDENT

August 6th,
1964.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Skilling called me late yesterday afternoon and was telling me that you had called with reference to an article that may appear in Time relating to your gift to the Corcoran Gallery. I told him that I had understood that the news of this matter would not be released by either of us until the gift had been finalized, at least not until we had gotten together on the form of the agreement.

At the meeting of the Trustees last month I was directed to proceed to go over the draft of the agreement with several other members of the Board to find out what changes we might wish to make. I had received a draft from Mr. Skilling under date of July 6th, at which time he sent me a copy of a letter he had written to Mr. Baum, and I had been waiting to hear if the draft was satisfactory to Mr. Baum. Not having heard from him I am proceeding with our examination.

I doubt whether the matter will be in a position to be passed on by the Board before the early fall, as most of them will not return to Washington until after Labor Day. I do not look for any insurmountable difficulties but there are several questions that have been raised that I am trying to iron out in a way that I believe will be satisfactory to you.

Of course, as you know, our objection to having any publicity now is that we had hoped to break the matter at a time when we could also announce a drive for funds to do the work that you would like to have done, and we have not yet been able to even obtain an estimate of the cost.

The statement in the Washington Post and the New York Times was merely incidental, as the articles in each case were on some other subject, and for the most part the statements in the Times' article were not correct.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Hunter

August 7, 1964

Dear Bob:

I trust that you will understand the attached. Naturally, the attorney feels that it would be more advantageous to hold on to the painting for many reasons, among them that, since this is the only large important example extant, it is too valuable an asset and should be withdrawn in view of the fact that the sale was not executed before the date of death.

Obviously, you will understand that this is not sales pressure on my part, but affection for you and the Norton Gallery. Use your judgment and make any decision you desire.

Have fun in Canada,

With fond regards,

Norton Gallery

BOH/tm

Los Angeles Times

TIMES MIRROR SQUARE

August 28, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for your letter. I am delighted that you think my show is a good idea. At the moment, I am having all kinds of trouble with it since it is going to originate with the Municipal Art Gallery here which is an impecunious and rather muddled outfit, but we shall overcome.

In order to realize Jean Lipman's plans for having a lengthy article on the show as a lead article for her Pacific Heritage issue in February, we need to obtain some color plates. I wonder whether you would talk to her about partially meeting the \$500 cost for a Tseng Yu-Ho plate? Should we decide to use the Schreibers' paintings for this purpose, I believe I could get Taft to chip in.

I am looking forward to receiving your material on Doi and your catalogue.

Since this show is limited to artists on the Pacific Coast and in Hawaii, I could not include Tam's work.

Best regards,

Henry (o's)
Henry J. Seldis
Art Editor

HJS:o's

Use this address

THE PURITAN SPORTSWEAR CORP. ALTOONA, PA., 16803 PHONE OW 5-6851 CABLE ADDRESS: PURALTO, ALTOONA

PURITAN

August 24, 1964

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This will acknowledge receipt of your memorandum invoice #10361 covering the Ben Shahn painting. This has not been received as yet.

With regard to the Kuniyoshi, I saw this when I was in New York for one day at the apartment and I think that we are going to return it.

I note that at the bottom of the memorandum invoice #7500 we are responsible for said painting while it is in our possession. When I spoke to you at your office, you informed me that your insurance covered this while it was in our possession. So please make sure that this has been taken care of as we don't want to be involved in any kind of a problem should something happen to the painting.

We will be down directly after Labor Day.

Sincerely,


Frank M. Titelman

mkm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

good I hear.

At any rate, you name your plans and we will put them into action.

We are so very anxious to see you.

Virginia and Holly join in love,
ever:

P.S. Decided to send this to New York
since it will not be in time for
your coming weekend. E.G.

Dearest Edith.

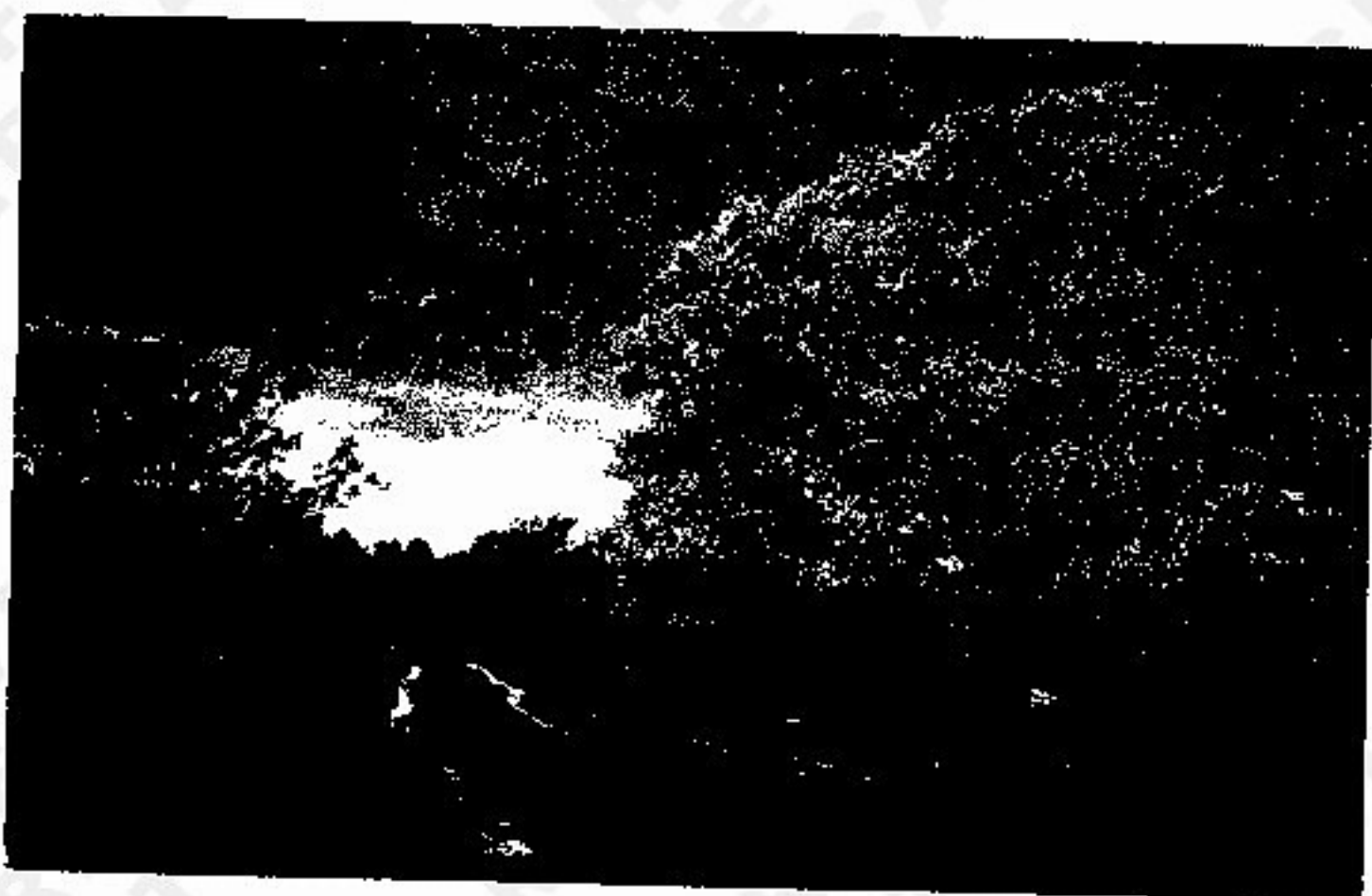
Now I let Gil beat me to it! But his letter
is so much easier to read than mine because he
types so maybe you're ahead!

The weather here has been stinking lousy.
The only thing I can say for it is that it's never been
hot - At least no blanket every night (and a blanket
of fog & rain almost every day!) But the change is
pleasant & we can hope that August will be swim-
able.

We miss you & wonder what happens with
your gallery housing project - And have you been
able to spend much time at Newtown.

We miss you & hope you'll come up.
lots of love,
Virginia

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ANDRE PREVIN

1927
July 28, 1964

Dear Edith:

We kept thinking that somehow we would get to New York after all sometime this summer, but by now it is obvious that it isn't going to happen. The closest we came was Chicago, where I conducted the Symphony for a week. It was 98 degrees, which in Chicago is like sitting in a furnace, and the rehearsals were a community steam bath. However, the concerts were a big success, and we had a chance to wander through the Art Institute at leisure. That really is a hell of a good museum, and we like it better every time. They had some marvelous Doves up in the American section, and some great Webers and Hartleys.

Now we are at home until middle of September. I have a movie score to write, and some chamber music concerts around California, and of course I have an awful lot of music to prepare for the winter conducting tour. We had a very nice day with your niece Patsy; she is perfectly charming, and we enjoyed seeing her very much. If all the people her age were as intelligent and attractive, there would be a hell of a lot less to worry about. She told us you still hadn't decided on your new address for the Gallery; is that true? Where will we find you?

Now, about the Marin WHITE MOUNTAIN COUNTRY #34, FRANCONIA RANGE, MOUNTAIN AND FIR TREES. We are so happy that it is still available, and of course the price you quoted, \$3250, is sensational. I had held off writing you about it since I hoped to see you

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

July 31, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you so much for the most enjoyable afternoon spent in going over with you the lists for Appendix A and B to be attached to the Deed of Gift. I feel that we made very good progress, and that really this aspect of the matter is completed with the exception of the Marins which you want to mull over further before coming to a decision.

I enclose herewith, as you asked, a thermofax of the preliminary draft of the Deed of Gift drawn up by Mr. Biegel. I imagine it needs some editing as even I can see where certain statements are ambiguous and need to be tightened up. However, it is basically the same as the original version and with a little work can be put into shape. Remember that anything that I can do to be of help all you need to do is let me know.

Thanks again for the wonderful filet mignon and the liquid hospitality.

Sincerely yours,



Director

HW:arf
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE GUILD HALL



EAST HAMPTON, N. Y.

Edith

August 7, 1964

Miss Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York, NY 10022

Dear Miss Halpert:

We received a letter from Tracy Miller in answer to our letter of July 30th regarding the return of the items which you lent us for the current AMERICAN FOLK ART exhibition.

Since we have no storage space at Guild Hall, Mrs. James M. Perkins has agreed to store the items at her gallery in Amagansett.

We will continue the insurance until the items are returned to you. We will also let you know the exact date (shortly after Sept. 8th) when we will return them to you.

Sincerely,

Enez Whipple
Enez Whipple
Director

August 18, 1964

Mr. William Zorach
Star Route 2
Bath, Maine

Dear Billy:

After many telephone conversations we have arrived at some agreement in connection with the prospective commission for a life-size figure in bronze of an athletic theme. As I mentioned to you during our talk, the donor of the monument to be erected on the river front of St. Louis was a professional athlete - Olympic runner.

The unveiling of the monument is scheduled for May 14, 1965 but of course the sculpture will have to be delivered somewhat earlier so that the over-all design of the area can be planned. Tentatively the price of \$30,000. (delivered to St. Louis) has been accepted.

Bill Eisendrath, formerly Director of the Washington University Art Gallery in St. Louis and one of the most knowledgeable directors in the field, is in charge of this project.

Before anything is planned decisively, with all the necessary contracts, he has to see you at the site in St. Louis by Monday, August 24, because he has accepted another job as Director of the University of Michigan, Ann Arbor, and has to be in Michigan on the morning of September 1 to take over his duties.

I realize it is short notice but as a seasoned traveller I suppose you could make it. Naturally all your expenses will be paid and you could stay over an extra day to relax, if you so desire. I hope Marguerite and you had a grand time in Skowhegan despite my absence from the scene. The weatherman was again me and so my affectionate regards.

P.S. Please wire me at this address so that the message will be forwarded to me wherever I am.

ab/EGH

August 13, 1964

Marjorie Rubin
The Pennsylvania Academy of Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

N.F.S.

Dear Miss Rubin:

The information you request appears below:

INSURANCE VALUATION FOR STUART DAVIS PAINTINGS:

MUSIC HALL 142	1910	oil	\$7500.
ROCKPORT BEACH 68	1916	oil	5000.
LANDSCAPE WITH DRYING SAILS 431-32	oil	5500.	
HIGHTSTOWN TURNOFF 132	1960	casein	2500.

I will be very glad to lend the SALT SHAKER, which is the property of the Museum of Modern Art, for the exhibition.

Sincerely yours,

J. New. 15,000

Collector of Museum
J.M.A.

EGH/rf

Mr. J. Schramm

TWENTY-SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

August 1, '64

Dear Edith,

This date horrifies us - for its worth,
a month since your good letter regarding
the Hartley was written -

Blame that terrible Convention -
(where our room was the center for the
Anti-fraudwater forces from this
area) (where it was the ~~for~~ maid)
(where Jim saw & it that ^{was} ~~was~~ ^{delegated}
lot for Scranton than any other
Midwestern State) - which put Jim in
the hospital with bronchitis that he has
not yet liked.

Blame my state of disbelief &
mental disarray, in which I've lived
ever since.

But about the Hartley. We're attached
to it and can't quite bring ourselves
to offer it for sale at \$7500 (my un-
educated guess was \$12000 or \$15,000).

Therefore, we've decided to wait
until we're in the new house where

Country Art Gallery

WESTBURY, LONG ISLAND

EDGEWOOD 3-0303

MRS. DOUGLAS A. MCCRARY
MRS. CHARLES S. PAYSON
MRS. EDWARD L. WATSON

Aug 25, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Walcott:

The plans for the Zorach show move on apace. I wrote you earlier giving you the dates and where we will be in touch when we re-open in September. We are closed until then.

Here is the committee to date - many more to come:

Mr. John R. Tate

Mr. Horace Kelland

Mr. Winston Frost

Mr. E. T. Gurney

Mr. W. W. Hutton

Mr. Mrs. J. Macculagh Miller

Mr. Theodore Rosenberg

Mr. Leo Cherns

Mr. Sam Rosen

Mr. Hugh Chesbrough

Mr. Deeneston Slater

POL
JAMES NICHOLS HEALD, 2ND

Col. G. 8/64
Thursday

Selected
Sheeler for
consideration

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am writing you at the suggestion
of my cousin Gordon Heald. For several
years, I have been assembling a small
collection of 20th Century watercolors.

Presently this collection lacks any work by
John Marin or Charles Demuth.

Gordon has been interested in these
some artists and tells me your gallery has
the best examples of their work.

I am tentatively planning a trip to
New York for Thursday August 20, and although
your gallery is officially closed for the
summer, I wonder if it would be possible

due to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

2.
to set up an appointment to meet at your
convenience. If you had planned to be
away on that date, I would be glad to meet
with any of your assistants who might also
be available.

Sincerely yours.

James M. Herald and
23 Westwood Drive
Worcester, Mass. 01609

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218

Telephone 829-1735

August 19, 1964

Mrs. Edith Gregor Halpert
Downtown Galleries
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

The preview of "1914", the exhibition celebrating the Golden Anniversary of The Baltimore Museum of Art, will be held on Monday evening October 5, 1964, at the Museum.

Preceding the private opening that evening, some of our Trustees will be giving dinners in honor of the lenders to the exhibition. I am writing to ask if you will be able to attend because we would very much like to have you included at one of the dinners on this important occasion.

We hope for an affirmative reply by September 4.

With best regards.

Sincerely,

Gertrude Rosenthal

Gertrude Rosenthal
Chief Curator

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Magnificent Robert Wood Canvas Will Add Beauty To Your Home

This Week
Art
Service

Participation is living. It can be assumed that the information may be published 60 years after the date of sale.



THE GRAND TETON

***Fabulously Beautiful Full-Color Canvas
Now Yours With Exquisite Antiqued Gold Frame
Only \$4.95 Complete With Frame!***

Imagine hanging in your home this fabulously beautiful landscape by the award-winning artist Robert Wood — reproduced in full color on real canvas to look remarkably like the original oil painting . . . in an exquisite antiqued gold frame with the look and richness of museum frames.

THIS WEEK has never been able to make this offer before. The landscape reproduction is on real canvas with the 'look' and feel of a real oil painting. The frame is beautiful. Not a cheap, wood frame — but a recreation in plastic of a filigreed museum type

frame exquisitely finished in antique gold color.

Offer Will Not Be Repeated

You can't possibly appreciate how beautiful this framed canvas will be in your home from the small picture shown above. Overall size is 16" by 20" — about the size of a big newspaper page. Send for yours today and hang it in your home for one week at our risk. You must be delighted with the grace and beauty it adds to your decor or money back. Offer will not be repeated in THIS WEEK. Be sure to mail coupon now

ordered
6/15/54



August 3, 1964

Mrs. Frank E. Hurd
13951 Mulholland Drive
Beverly Hills, California

Dear Lita:

It was good to hear from you and I was greatly amused by the enclosed cartoon, which I have added to my collection of humor re the arts.

While I had some great plans for a gay vacation this summer, I have been obliged to remain in the Gallery all this time, with a few very short weekends in Connecticut. I believe I mentioned that I had sold the building and was planning to move to other quarters. While I achieved the first idea rapidly, it has been a hell of a job to find a spot which corresponded with the idea I have in mind. I have something on tap at the moment and hope that this will go through in the near future.

Patsy wrote referring to your very generous welcome letter, but I suppose these crash courses are much more demanding than she had expected. Thus far she has visited only one of my friends. I was going to blow her to a holiday in Honolulu, but decided to carry out her plans under supervision of her father, who is an attorney and regulates her life to a great degree. Of course I regret that she did not have the pleasure of meeting you, Frank and your own almost-teen-ager.

As for me, this has been a pretty rough period, as I have had failure after failure in locating new quarters for the Gallery. But meanwhile, the building has been sold to the Archbishopric and I have the dough which I received via a certified check. This actually slayed me for, after all, this is the richest organization in the entire world and I imagine could have been trusted, but I suppose the law holds for everyone. I am now refurbishing the present quarters in the hope that I can get the hell out of here to what I consider an ideal place, but again, with complications. I hope that it will be no later than December when the move is made. Under the new conditions, I will certainly make my life more human, as I plan to run the Gallery on a "by appointment" arrangement and will make sure that I have a long summer vacation as of yore and one in winter when I can do L.A. and Honolulu.

I am dictating this in Newtown, where I am spending a short weekend and where I always have a sense of peace with the world. In any event, I will certainly stop off en route to Honolulu when and if I can get away.

Again, many thanks for writing to Patsy.

With love to you-all,

FOH/tm

rior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

Robert Barclay Inc.

MILTON K. ARENBERG
President

1234 WEST FULTON ST.
CHICAGO 7, ILLINOIS
PHONE CHESAPEAKE 3-3438

MANUFACTURERS AND WHOLESALERS
OF AUTOMATIC HEATING SUPPLIES

August 5, 1964

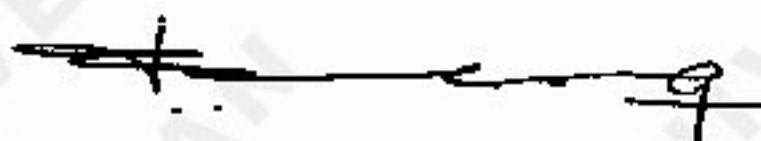
The Downtown Gallery, Incorporated
32 East 51 Street
New York 22, New York

Gentlemen:

I am trying to bring my insurance up to date and would appreciate your giving me a present evaluation on the Charles Sheeler painting which I purchased from you in accordance with the attached copy of your invoice.

3000.-

Cordially yours,



Milton K. Arenberg

MKA:af
attach./

EXCLUSIVE DISTRIBUTORS OF N-E HITE
PUMP AND TANK-N-KONTROL FUEL OIL LIFTERS
AND HOLLY GAS WALL HEATERS

BRANCH OFFICES AND WAREHOUSES
906 BANGS ST. - AURORA, ILL.
PHONE: TWIN OAKS 7-8105
730 E. SANGAMON ST. - DECATUR, ILL.
PHONE: 3-2622

August 4, 1964

Mr. Victor Waddington
The Waddington Galleries
2 Cork Street
London W.1, England

Dear Mr. Waddington:

As stated in my letter of July 30th, the consignment of Marin paintings is in the name of The Downtown Gallery and therefore your responsibility is to The Downtown Gallery. Thus, would you return the unsold paintings, etc. to us at your earliest convenience and mail a list to us of all work sold by you. Payment should be made accordingly.

John Marin Jr. is no longer employed by this Gallery and has absolutely no control over any consignment or arrangement made by us previously. I am sure you understand the situation and I am writing this to you at the instruction of our attorney.

Sincerely yours,

EDH/tm

July 28, 1964

Mr. David Solinger
Solinger and Gordon
250 Park Avenue
New York, New York 10017

Dear David:

As you know, I have sold this building and have been asked for various papers, some of which are in your possession since October 17, 1952 as indicated in a receipt that I have of that date.

Would it be possible to have these returned to me for final disposition. I am referring specifically to the deed, the title guarantee and the stock certificates.

I will be glad to send for these at your convenience. Meanwhile, my very best regards - and I hope to see you in the Fall.

Sincerely yours,

BOH/ta

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 28, 1964

Miss Nancy Curtis
Acting Assistant Chief
Traveling Exhibition Service
Smithsonian Institution
Washington 25, D. C.

Dear Miss Curtis:

When I stepped off at the Gallery, which is officially closed for the summer, I found your letter dated July 6th.

Much as I would like to cooperate with you, I cannot obtain any photographs at the moment. However, I have just ordered them from our photographer who, I fear, is still on his vacation. On the other hand, I hope my letter will be forwarded to him and he will print them as soon as he returns. Also, may I suggest that you write to Mrs. Black who, I know, has the complete group in her possession.

The date of October 1965 will be satisfactory, but I hope that everyone en route will exercise great care in handling the material.

Sincerely yours,

RCH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

W. G. Smith
planned
8/17/64
August 12, 1964

Mr. George E. Hamilton, Jr.
President, Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Hamilton:

Because
The Gallery is closed for the vacation *period*, I did not see your letter of August 6 until today.

Of course, I have been hoping to close the matter of the gift by this time and was told that your revised draft would be completed before you leave for your holiday, now that the Internal Revenue Service has approved the gift.

too
As you probably know, Bill Williams and I went over the list very carefully. There were very few changes and in the instances where there were alternatives or a choice of one of two paintings of the same period, this *too* has been decided. Thus, the enclosed lists are final. The addendum is self-explanatory. These are *give* works which I would like to have, but at this moment *are* not to be included in the first delivery. There are two which I wish to retain until my demise. These will be listed in my will.

In regard to the TIME article which I discussed with Bill as well, it would be unfortunate to miss this opportunity. I talked with Miss Gordon who has been working with the photography records of the collection, and she assured me that under no circumstances could the article appear before October 1 in view of the fact that a color feature requires that length of time. The making of the color transparencies and the plates for reproduction requires a minimum of six weeks. By that time, our transaction certainly will have been completed. Furthermore, it is possible to have overruns of any quantity to use in the future for soliciting funds and/or additional art gifts. An article of this type with numerous color reproductions in TIME would be a permanent, valuable asset from every point of view. As you know, a feature of this type in that magazine is usually solicited with assistance by public relations organizations. It would be a pity to lose the opportunity. I trust that you, too, will agree that this should not be lost under any circumstances.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 31, 1964

Mr. Jacob Schalm
38 North Main Street
Gloversville, New York

Dear Jack:

The reason for my delay in answering your letter of August 6th is that the Corcoran Gallery is suffering from another severe case of utter confusion. Both the director and the president of the august institution are prime morons. Therefore, I'm waiting until their attorney who is intelligent returns from his vacation and sets up the revised papers. I hope that the Internal Revenue Service doesn't change its mind after giving us the final approval, but this is really a tough time of the year to accomplish anything with so many of the important characters on vacation. Labor Day is just around the corner and I suppose the following week we will reach some measure of normalcy.

Meanwhile I am very eager to get started on my 32 East 51st Corporation matter and if you're not planning to be in New York within the next two weeks will send the dissolution papers to you, together with the final report of our transaction. I hate to see the dough in my checking account, but until I know what tax has to be paid, etc. I prefer not to start kidding around with a broker. As a matter of fact, I still hope to get someone who will handle all these details for me as I just can't take the time nor have I the knowledge in the financial field and so I will have to depend on you to supply the person or the organization.

Do you remember my mention of Mrs. Kate Spingold, the old lady who has been so active in relation with my new lease and has finally convinced the club to vacate the premises by December 1st. Of course, until I see the lease and both signatures, the corporation's and mine, I will remain a nervous wreck. When I mentioned her name to you, I also advised you that her grandson, whose name is Mel Levitan is at Syracuse University and would enjoy meeting you and your family and seeing your pictures. This would be a two-

*pink card
8/64*

JOHN A. MORAN
26 MADISON STREET
NEW YORK 28, N. Y.

August 20, 1964

Gentlemen:

I would appreciate your including my name on the gallery's mailing list to receive announcements of its openings, previews, new acquisitions, etc.

My thanks in advance.

Sincerely,

John A. Moran,
John A. Moran

Downtown Gallery
32 East 51st Street
New York, N.Y.

my affair as his grandma is giving away millions constantly and she might do something for the art department of Syracuse, if the kid got some sort of a push via courtesy of Jacob Schindler. Just judge for yourself and do whatever you see fit or otherwise.

I'm back at the old stand most of the time with the exceptions of the weekends in Newton where I'm now dictating this letter.

My very best regards and I look forward to seeing you shortly.

Sincerely yours,

EZH/cw

EDWARD H. BENNETT JR. ARCHITECT

80 EAST JACKSON BOULEVARD

CHICAGO 4 ILLINOIS

WABA5H 2-6444

September 2, 1964

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

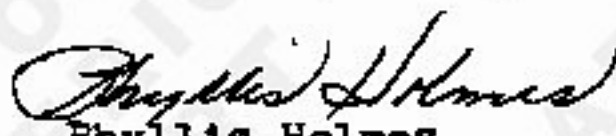
Dear Miss Halpert,

Mr. Bennett has delayed the shipment of Storrs "Cook of the Morning" as you requested in your letter of August 7.

In Mr. Bennett's absence I've been confronted with two problems. Before our insurance company will bind the piece of sculpture, we must be able to tell them where your new quarters are located, so a rate can be established in the New York area. Also, the actual date and duration of the exhibit, if you are able to tell me at this time, would help considerably.

Any information you are able to furnish will be very much appreciated.

Very truly yours,


Phyllis Holmes
Sec'y to
Edward H. Bennett, Jr.

PH/ph
c.c. Mr. Foy

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The National Institute of Arts and Letters



633 WEST 155 STREET • NEW YORK, N.Y. 10032

August 3, 1964

Dear Edith,

This is just to inform you that the five pictures by Ben Shahn, which you were kind enough to lend us for our current exhibition, will be returned to your gallery on Tuesday, September 1st. If you have any instructions to the contrary, please let me know in time so that I can make the proper arrangements.

Yours as ever,

John

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York, N. Y. 10022

FG:lk

*What a marvelous gift to the Corcoran
It was wonderful to see you at
our home - E.*

for to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LOOK

COWLES MAGAZINES AND BROADCASTING INC. 488 MADISON AVENUE NEW YORK NY 10012 MU 8-0300

August 24, 1964

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
43 East 51 Street,
New York City.

Dear Mrs. Halpert,

The enclosed correspondence with Mr. Frisoli, President of the Scientific Model Airplane Co of Newark, regarding the Ben Shahn drawing of Gandhi in our August 25th issue is self-explanatory. Kindly get in touch with him.

I am also sending you a dozen tear sheets of the feature for your files.

Kind regards,

Leemarie Burrows
Leemarie Burrows
Art Department

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 6, 1964

Mr. Taft Schreiber
M.C.A. - Executive Offices
3900 Lankershim Boulevard
Universal City, California

Dear Mr. Schreiber:

I stopped off at the Gallery today and found the correspondence which passed between you and Tracy Miller.

I'm delighted that you and your friends visited Betty Eeke and had an opportunity to see her new work. She too wrote about the visit and how much she enjoyed seeing you, the Weissmans and Mrs. Brooks, reporting as well the purchase you had made.

The fact that you acquired drawings from Ed Stasack is also gratifying. I feel very strongly about his work and plan to have a one-man exhibition during the forthcoming season. Betty is also scheduled for 1965. As a matter of fact, I think we will have a very exciting season, with a variety of exhibitions planned and I hope that you and Mrs. Schreiber will be in New York from time to time.

Because I have taken very little vacation from work this summer, I hope to get out to the Coast later in the year. When I have a definite date, I will advise you in advance so that we can make a specific date for me to see the work of Anna Mahler, and to see you. Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

August 6, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

Dear Edith:

I enjoyed the opportunity of visiting with you the other night and am proceeding to pull together some of the problems we discussed.

In this connection, I think it would be important that the final draft of the agreement with the Corcoran Gallery be submitted for our examination since there have been changes in the interim with respect to gifts to museums and we want to be sure that the ruling and the agreement are consistent with the new provisions.

If it is convenient, you might send me your present draft and I can then study this matter and advise you accordingly before the agreement is put into a final draft by the attorneys in Washington.

With kindest regards, I am

Sincerely,



JS:KB

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TIME

THE WEEKLY NEWSMAGAZINE

TIME & LIFE BUILDING

ROCKEFELLER CENTER

NEW YORK 10020

EDITORIAL OFFICES

JUDSON 6-1212

Aug. 21, 1964

Dear Edith:

Belated but official thanks for a grand and relaxing weekend at Chez Edith's 88 acres.

You expressed interest in the Peter Pauper Press as possible publishers for your proposed book on artist's aphorisms. I promised you their address which is 629 McQuesten Parkway, Mt. Vernon, New York. The editor to contact is Mrs. Edna Beilenson. Good luck.

Hope to see you soon. Jack joins me in sending you thanks and fond wishes.

not to publishing information regarding sales transactions. Publishers are responsible for obtaining written permission on both sides and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

August 26, 1964

Mr. Henry Seldis, Art Editor
~~Los Angeles Times~~
Times Mirror Square
Los Angeles, California

Dear Henry:

Yes I did make it home from the party and am still waiting to make a return visit to the Fair. However this has been a mad summer for me as all my help took vacations of a month or more while the boss has been laboring eighteen hours per day with just short weekends in Connecticut.

Your exhibition sounds like a brilliant idea and I wish that it would make New York before distribution.

As you requested, I am sending you a catalogue of the show held here February 1960 together with photographs of paintings by Isami Doi, a Japanese-Hawaiian residing in Kauai. Incidentally, have you thought of Reuben Tam who was the first Hawaiian artist to migrate to the mainland? He is represented by Charles Alan.

In a recent note from Betty Ecks (Tseng Yu-Ho) she listed the sales she made directly to the Weissmans (DELOS, 1964), Mrs. H Brook (SIGNATURE AND SEAL, 1964) and to the Schreibers (INHALATION OF THE SURF, 1964). I am sending under separate cover some photographs of the paintings in our possession. These are somewhat different and would add to the variety of her representation. There are many others of course in our inventory but I know you would prefer to get as many locally as possible. The Doi photographs are self-explanatory. Two of the paintings are in private collections in New York City, both of which will be available. Two are in our inventory and one is in a private collection, presumably in Pittsburgh. SUTRA INTONATION was exhibited in the Carnegie International where it was sold but I could ascertain the name of the buyer, if this interests you.

I will also get in touch with Jean Lipman, either in New York or Connecticut, suggesting that she come in and look at the work of artists in the hand-made originals.

I enjoyed talking with you and hope to see you in this neck of the woods in the near future. My best regards,

Sincerely,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

San Antonio Art League

August 18, 1964

Mr. Robert D. Straus
Straus - Frank Company
Houston, Texas

Dear Bob:

I am glad that you agreed to lend the Marin to San Antonio. I would advise you to have them insure this painting for \$3500, since they are paying the premium.

Although I know you are very happy about this I regret that you are making your second home in Mexico instead of coming to visit us in New York. However have a good time there and elsewhere.

My affectionate greetings to Carol and you.

As ever,

nb/BOH

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August 7, 1964

Mr. William Lane
Holman Street
Lanenberg, Massachusetts

Dear Bill:

In checking through my accumulated mail, I found a letter from Marjorie Ruben of The Pennsylvania Academy of the Fine Arts, stating that her request for Stuart Davis paintings had not been acknowledged. I tried reaching you by phone several days ago unsuccessfully. I thought perhaps you were off on a jaunt to other parts of New England or elsewhere.

As this exhibition was planned before Stuart passed away, we are eager to cooperate on the loans in the hope that a fine cross-section can be obtained. Therefore, I hope that you will consent to lend the two or three pictures requested from you.

We have received three invitations from Europe and numerous others from museums in this country for a large, important memorial exhibition of Stuart's work. Roselle and I agreed that any such exhibition should have its premiere in New York, as the most appropriate location for a Davis show and agreed also that it would be best to wait until Fall when all the legalities of the estate, etc. will have been completed. Actually, there is so little left in the way of paintings that the matter should be closed pretty soon. In any event, I do hope that you will cooperate in this smaller show at The Pennsylvania Academy and hope you will communicate with Miss Ruben shortly.

This has been a mad summer for me as to date I have had three short weekends away from the Gallery. Next week I have to be in Stockholm several days, which will be an excellent break in my routine. Then I hope to spend a little more time in Newton and hope to see Sandy and you in my little wilderness. Meanwhile, my fondest regards to the Lanes.

As ever,

EOH/tm

RUBIN, BAUM & LEVIN

Mrs. Edith G. Halpert

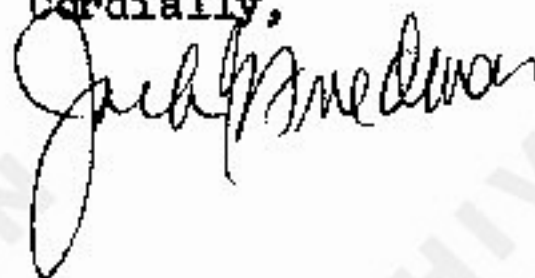
-2-

July 28, 1964

so that the 32 East 51st Street Corp. account will be closed out by July 31, 1964.

I will send you a Closing Statement setting forth the details of the closing within the next few days.

Cordially,



JGF:dg
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who is deceased.



Office of the Postmaster General
Washington, D.C. 20260

September 2, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, New York 10022

Dear Mrs. Halpert:

John Rose informs me that you verbally granted him permission to adapt a Stuart Davis lithograph which we propose to issue as a commemorative stamp honoring the fine arts.

For our records would you please send me a note of authorization?

I think you will be pleased with the manner in which this print is to be reproduced.

Sincerely,

Ira Kapenstein

Ira Kapenstein
Special Assistant to the
Postmaster General

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F

August 28, 1964

Mrs. Phyllis Badham
Secretary to Francis S. Mason
Cultural Affairs Officer
United States Information Service
American Embassy
London, W.1, England

Dear Mrs. Badham:

The two copies of the Tate Gallery catalogues have reached me, together with the clipping of the article which appeared in THE TIMES.

I am most grateful to you for your consideration, and very pleased to have the material. One copy of the catalogue is being sent to Mrs. Stuart Davis, who will be delighted to have it.

Sincerely yours,

BCH/vb

THE MEMPHIS ACADEMY OF ARTS

OVERTON PARK MEMPHIS TENNESSEE 38112

tel# 272-1762
area 901-

60443

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York 10022

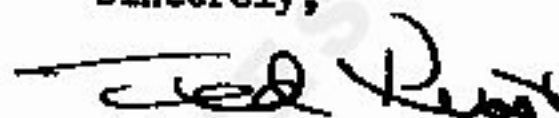
Dear Mrs. Halpert:

It's hard to believe, but September seems to be here, and that's the month we set for making final plans for the exhibition and your talk.

In our correspondence last winter we settled on November for the show, and as I think I told you then, we also have the last week of October available if you can get the paintings here earlier. You are sending photographs soon, are you not? And can we set the date for your visit? Would you like it to coincide with the opening of the show? And what is a good day for you? I find nothing yet on the local calendars to interfere with a talk except, of course, election day on the 3rd.

So just let us know your preference and we'll plan accordingly.

Sincerely,



Edwin C. Rust, Director

2 September 1964
ECR:elf

P. S. It seems that another date offers competition too: November 10, when there is a concert here; so try to avoid that one too.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

American
12-70

2 or 3
arrive
Nov. 15
Nov. 16

Phoned
9/14

~~Edwin C. Rust~~

cd
1/9/64

Dear Mrs. Halpert,

I am traveling, this summer, in Eastern Europe. I am planning to show slides of work by contemporary Americans to artists in Lithuania. They would be especially interested in the work of Ben Shahn, a native of Lithuania. I have obtained some of his slides but still need slides of his Sacco and Vanzetti period, as well as slides of his minner's wife series. If these slides are available through your gallery I would greatly appreciate if you could lend them to me.

Sincerely yours,


Rodolf Baranik

790 Riverside Drive
New York, New York 10032
Apt 9M
AD4-0747

August 3, 1964

Mr. John Eastman Jr., Director
Skowhegan School of Painting and Sculpture
Skowhegan, Maine

Dear Jack:

Thank you for both letters - July 17th and 28th.

I am very pleased that the Stuart Davis Scholarship, which as you can gather, was a completely spontaneous idea on my part, will serve as an impetus for an idea to obtain additional funds in the future. As a matter of fact, Milton Lowenthal, an outstanding collector of American art and the attorney for the Davis estate, read your letter of the 17th and immediately volunteered to make a like contribution in Stuart's name. As Mickey (Milton's nickname) is a "touchy" character, although a perfectly wonderful person, I would prefer to wait for the right moment to suggest that he send a letter of confirmation to you. I expect to talk with him next week and will follow through on that.

I am in Newtown for this weekend (one of three all summer) and am returning to New York to continue the Herculean effort of completing the inventory which has, during the past two years, suffered sadly through the inefficiency of an ex-employee and now requires a complete and personal check-up. However, I hope to get away for a day or two to attend your shindig on Thursday, August 13th. I have to be in Newtown on Tuesday and possibly Wednesday and have just discovered that I can get a plane out of Bridgeport directly to Boston without going through the mess of traveling from New York to LaGuardia. Can you tell me how I can get to Skowhegan from Boston? Are there any planes, trains or whatever that connect out of the Boston airport? Won't you please let me know. Since there will be so much going on on Thursday, I thought that I might leave here on Wednesday before the big crowd arrives. I plan to be in New York from August 3rd to the 7th and would suggest that you communicate with me at the Gallery address. I would also appreciate word from you as to where I can get accommodations close by. It is possible that I will have a friend with me on this occasion, carrying out a promise to take her on a "fun" trip after all the work she contributed in my inventory task. I may even break down and accept your invitation to become a trustee if it will not be necessary for me to attend many of the meetings. Needless to say, I have very little free time for extra-curricular activities.

Your program sounds utterly fascinating and I look forward to the dedication, unveilings and openings.

And so, I look forward to seeing you, Bill and many other friends.

Sincerely yours,

ECH/tm

Cable

We request permission
to use Ben Shalom
Shakespeare 1954

12" x 9 3/4" Would you
please send us a bill
for copyright & artist's
rights & give us an
indication of the cred-
its to be printed

To settle
Penguin Books

MC
count to 5
ind. " & few
Gold Brown & blue

Mr and Mrs. ~~Millard L.~~ Midonick

Dearest Edith:

We had the most
wonderful day with you in
perfection in every way.
More like a two week holiday.

The Phoenix Art Museum

F. M. HINKHOUSE
DIRECTOR

PHOENIX FINE ARTS ASSOCIATION
1625 NORTH CENTRAL AVENUE
PHOENIX 4, ARIZONA
PHONE - 258-5345

July 30, 1964

Dear Miss Halpert:

Thank you for your letter and for the photographs that you sent and which I am returning herewith.

Several people have shown great interest, however, it will be necessary to talk to them again in the fall as this is our off season and many of our most ardent supporters are away now for the summer.

I shall look forward to seeing you when I am next in New York.

Sincerely yours,

James Harithas

James Harithas
Curator of Collections

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

JH:rk

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GPO: 1964 O-9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

August 5th 1964.

Dear Mrs. Halpert,

In the absence of Mr. Francis Mason from London, I am sending you two copies of the "Painting & Sculpture of a Decade" catalogue from the Tate Gallery.

I know, also, that Mr. Mason wanted you to have the attached clipping from THE TIMES of July 21 1964, concerning the late Stuart Davis.

I hope the catalogues will not take too long to reach you.

Yours sincerely,

(Mr.) Philip Badham

Secretary to
Francis S. Mason
Cultural Affairs Officer.

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.
USA.

Encs.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Norton Gallery
Be from print - one
Aug 16

Dear Edith:

I HOPE - and pray - that this
amateurishly typed letter will work....

You are a sweetie-pie to help us to get
it, & if there is anything else that I
should do, I'll do it....

The "supporting data" is because I
can't actually remember the day, but
know that it was during my stay at
Delmonico's! Week of June 7th....

It was "Love at First Sight" when
I saw Mural.... I gotta have it.

All the best.

Bob ^{Hunter}

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantlinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

August 18, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

The art critic for the Phila. Inquirer, Victoria Donahue, is interested in doing a story on Stuart Davis which would be released before the opening of our exhibition. She would like to have an informal photograph of him. If such a photograph is available, would you be kind enough to send a copy to me? I am returning the rest of the photos that you sent under separate cover.

You might like to know that we have just received a letter from Mr. Lane telling us that we may borrow his Davis paintings.

Many thanks

Sincerely,

Marjorie Ruben

Marjorie Ruben

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GUMPS

August 28, 1964

Miss Edith Halpert
Downtown Gallery
32 East 61 St.
New York, New York

Dear Edith,

It was so good to talk to you but I am very concerned that you have not had more time to rest this summer. Please take it a little slow and I will see you here in December.

I think I forgot to mention to you that Lee Nordness is opening a sculpture gallery across the street from us. It is in a pent-house and the space is outside. So his shows will depend on the weather. I believe he plans on opening in September with a Milton Halbald show.

Weeks ago you asked me to send our budget information to you, so here it is. As I said before this works quite satisfactorily for us.

Please keep me posted on your future move and yourself. If I do get back for the Carnegie, I will come to New York for a few days.

My best love,



ca 8/10
POT

VINCENT G. KLING □ ARCHITECT

917 CORINTHIAN AVENUE, PHILADELPHIA 30, PENNSYLVANIA • CENter 2-8000

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

6 August 1964

The Downtown Gallery
32 E. 51th Street
New York, N. Y.

Gentlemen:

We are writing you in order that we might obtain names of sculptors who would be interested in collaborating with our office in developing and entering the competition for the design of a fountain for the city of Philadelphia.

The attached clipping gives all the necessary particulars. Our problem is of course to decide on a sculptor as soon as possible, we therefore request that names of interested sculptors and photographs of their work along with a resume listing their previous commissions be sent to us at the earliest possible date.

Very truly yours,

VINCENT G. KLING


Joseph R. Bobrowicz

cc: Mr. F. G. Roth

WEX
Via
UN

WESTERN CABLES
Via
UNION

WESTERN CABLES
Via
UNION

5144 Mail

LDD328 TD313 ZL LONDON 47 31 35 OPM

DOWNTOWN GALLERY
32 EAST 51 STREET
NEWYORK22NY

WE REQUEST PERMISSION TO USE BEN SHAHN SHAKESPEARE 1954
12 INCH BY 9-3/4 INCH WOULD YOU PLEASE SEND US
A BILL FOR COPYRIGHT AND ARTISTS RIGHTS AND GIVE US
AN INDICATION OF THE CREDITS TO BE PRINTED
SACETTI PENGUIN BOOKS

(1954 12 9-3/4).

1964 JUL 31 AM 10 59
DATE OF TELEPHONED MESSAGE

1964 JUL 31 AM 11 05
PK
TIME TELEPHONED

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Federation of Jewish Philanthropies of New York

OFFICE OF THE PRESIDENT

130 EAST 59 STREET
NEW YORK 22, NEW YORK
PLAZA 1-1000



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August 6, 1964

Mrs. Stuart Davis
15 West 67th Street
New York, N. Y.

Dear Mrs. Davis:

I have been advised that a bed is presently available for your Mother at the Hebrew Home for the Aged in Riverdale, and I understand from the Executive Director that the Home is now waiting for the family to make the final financial arrangements.

I hope everything works out well; and if you have any problems, please let me know.

Sincerely yours,

Irving Mitchell Felt

WT

Blind cc: Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

*For your information
Mr. Felt*

COPY

Photo ordered

August 31, 1964

Mr. George D. Geller, Director
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco, California 94102

Dear George:

Knowing that I have an accumulation of hundreds of letters, I decided to bring my dictating machine and a small section of the dictation folder to Connecticut where I'm working outdoors very pleasantly clearing up the first section.

If you are still interested in having the painting by Levine in your exhibition, I can lend you an exceptionally outstanding example which the gallery acquired just before we transferred Levine with a group of other artists to Charles Allen. A photograph of this will be sent to you as soon as I can obtain a print for you from the photographer. All the pertinent data will appear on the reverse side of the photograph.

I will also enclose at the time photographs of paintings by Abraham Rattner and Ben Shahn, both major artists and to a great degree figurative painters. In any event you may use your judgment. If the three paintings don't interest you, would you be good enough to return the photographs to me.

I hope you have had a pleasant vacation and that you will have occasion to be in New York in the near future. It is always good to see you. My best regards.

Sincerely yours,

BKH/cw